

ART DIRECTOR
ad

& STUDIO NEWS

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art A LA KLING

Kling offers you the largest group of top talent advertising and editorial artists anywhere under one roof. Their amazing versatility embraces every type of artwork from line drawings to full color oil paintings. Remember Kling for your next assignment.

kling artist • BILL FLEMING
client • SATURDAY EVENING POST



kling artist • JOHN McCORMACK
agency • GRANT
client • OVALTINE



kling artist • RALPH BALLANTINE
agency • GRISWOLD-ESHEMAN CO. client • TENNESSEE PRODUCTS CORP.

THERE'S A TOUCH OF TENNESSEE IN THE FINISH



Kling studios

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601 North Fairbanks Court
HOLLYWOOD
(Ray Patin Productions) 6650 Sunset Boulevard
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affiliated with Thompson Associates • 40 E. 51st St.
DETROIT
1928 Guardian Building *

your only single source for:

ADVERTISING AND EDITORIAL ART
DISPLAYS • PHOTOGRAPHY
TELEVISION FILMS • SLIDE FILMS
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SALES TRAINING
AND MAINTENANCE MANUALS



PHOTO- LETTERING

216 EAST 45TH STREET
NEW YORK 17, N.Y.
MU 2-2346

Gelberg Informal Upright

*a change of pace
from the usual Script*

*with
many
alternates!*

*"Lux facials makes any skin
Softer, Smoother,
Really Lovelier"*

*Never before
on Records!
Long Playing
"45"..."78"*

*Yes! more shine for your hair
in every drop of DRENE!*

LUXURY LINE to the Argentine

June 1953
Advance
Showing

A CREATIVE-CUSTOM SERVICE...UNIQUE IN ITS FIELD SINCE 1936

GRUMBACHER

177 GRAPHIC ARTS
BRUSH



**SPLIT-PROOF
LONG TAPERED POINT
FINEST RED SABLE**

FOR WATER COLOR
FOR FINE DETAILS
FOR OPAQUES AND
HEAVY COLOR
FOR RETOUCHING

AT YOUR FAVORITE ART STORE

M. GRUMBACHER

INC.
482 WEST 34th ST., NEW YORK 1, N. Y.

john j. duffy ^{Ltd.} studios

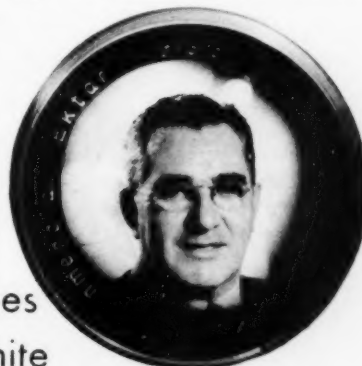
6 EAST 39th ST.

MURRAY HILL 5-4474

photography in all its phases

INDUSTRIAL
FOOD
STILL LIFE
ILLUSTRATION

carbros
ektachromes
black & white



ROLF ANDERSON
 GERTRUDE BAEHR
 JAMES BAMA
 TEASDALE BARNEY
 SAM BATES
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 ROBERT WATKINS
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 MARGARET WILLIAMSON
 BEN WOHLBERG



R Jones



Bob Jones designs smart illustrations
 of appealing characters in humorous situations.
 Bob executes a spot drawing in line
 or a full color painting with equal ability.
 His samples are always available to you.

CHARLES E. COOPER, INC. *Advertising Art*

136 East 57th Street • New York 22, New York • PLaza 3-6880

ART DIRECTOR & STUDIO NEWS

OFFICIAL PUBLICATION OF NATIONAL SOCIETY OF ART DIRECTORS

Wallace W. Elton, New York, President. Arthur Lougee, Detroit, Vice President. William Miller, Chicago, Vice President. Cecil Baumgarten, New York, Secretary-Treasurer. NSAD Headquarters: 115 East 40th Street, New York 16, N. Y.

VOLUME V, NUMBER 3

DON'T DECEIVE YOUR READERS

An ad is an ad and no amount of making it look like a story will change that fact.

The large and growing number of editorial style advertisements represent an attempt by the advertiser and art director to secure more readership. Patterning his layout after proven successful editorial layout techniques, the AD is striving for more than mere stoppers. He wants the copy to be read. If so, he reasons, there's a better chance of the ad being sales-successful.

But there is a fly in the ointment and at least Curtis Publishing Company, of the large magazine publishers, has recognized it and is doing something about it. In a letter to advertisers and agencies Curtis flatly stated that reader confusion would not be accepted.

Curtis recognizes the sales problem of the advertisers, does not bar editorial style ads per se. It does draw the line on ads that look like stories in the publication in which they appear. It does draw the line on duping its readers. It rejects ads that ape its own format to the point of reader deception.

It doesn't take much work on the part of an advertiser or an AD to copy a format. It is easy to fool the reader . . . until he starts reading. Somewhere along the line he finds out he's reading an ad. And when he does his resentment at being duped do advertiser, publication and advertising itself more harm than good.

The agency argument that the publication rejecting such copy is interfering is a smokescreen argument. It obscures the fact that deceptive advertising is bad advertising for everyone connected with it—immediately and in the long run.

The virtues of the editorial format can be employed to stimulate ad readership without tricking and thus alienating the good will of the prospective buyer.

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business briefs

Watch the magazines go by may be the byword for 1953. These large users of art are having budget pains of the worst sort. Production costs are high. Circulation is at record highs for the industry as a whole but has slipped badly on some key publications (Collier's blames TV and has gone bi-weekly) and has failed to save the day for others (Park East, Quick, strong in circulation but weak in advertising.) The fittest will survive—watch for more changes and closings of the weakest publications.

Business generally has hit the top of its boom. Production is up with or ahead of civilian needs and military buying is levelling off. With employment and savings high, no immediate slump is expected but it may take more and more effective advertising to move merchandise and services. How much direct mail and printed media will benefit remains to be seen.

Increasing competition in marketing is expected to step up advertising volume. Printer's Ink reports a sudden spurt in national advertising in March and traces it to the competitive situation.

Direct mail advertising is 6% ahead of first quarter figures for 1952 and dollar volume for March 1953 is 13½% ahead of March 1952.

Retailing is being revolutionized in major metropolitan areas where suburban stores are flourishing. Joseph Lorin of Grey Advertising sees this as putting a heavier burden on promotion . . . on ads that compel attention and reading, on less promoting of items of low appeal, more promotion emphasis on items that pull people into the store.

Singing TV commercials may be singing a temporary swan song. Under terms of new Screen Actors Guild pay agreement singers talent fees are much higher than background music costs. Art may benefit, as swing may be to more cartoon commercials.



For that special assignment...

115 WEST 45TH STREET, NEW YORK 19, N. Y., LUXEMBURG 2-5083

Photo by Weinger



Neat, orderly, more saleable TV "storyboards". Use Tomkins Telepads. 12 perforated segments on each sheet. Slightly transparent white areas for video and audio continuity. Each Telepad contains fifty 17"x24" sheets of crisp white paper with a fine tooth that brings out the best in any TV visualizer. Send check for your Telepads today! Each, \$3.50. \$35.00 for a dozen.

*Reg. U. S. Patent Office

FREE - 200 PAGE CATALOG
drawing supply items available through Arthur Brown.
Write today on firm letterhead!

ARTHUR BROWN & BRO., Inc.
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Reiner Script

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245 7th Avenue, N. Y. C. • ORegon 5-7335-6-7



Meet Helen..

... she may pop into your office any day now, with a solution for your photographic problem. The answer is in our vast experience.

ASSOCIATION OF PHOTOGRAPHERS

BEN DE BROCKE..... Advertising
CORY..... Fashion
DAN COLEMAN..... Reportage
HELEN POST..... Representative

270-H PARK AVE. EL 5-4291
EACH PHOTOGRAPHER A SPECIALIST

letters to the editor

Correction—please

The current Buyers' Guide issue is a handsome job, but for the record—I'm not associated with Bert Ray Studios.

Under category #5 Art Director, consultant—the correct listing should read:
Jerome Henry Roth AL 5-3485
300 W. 23rd St. N. Y. 11
complete campaign packages, sales promotion

Comics boost magazine sales

The past four months have witnessed an unprecedented circulation rise at **BOYS' LIFE**. This is in the face of continued circulation gains since the magazine first began redesigning two years ago. (See Art Director & Studio News, Aug. '52).

Much of the credit for this circulation buildup is given to the 8-page full color comic section **BOYS' LIFE** began running in its September issue. The supplement, produced by Johnstone & Cushing, with **BOYS' LIFE** originating and organizing story ideas, has caught on like wildfire with the youthful readers.

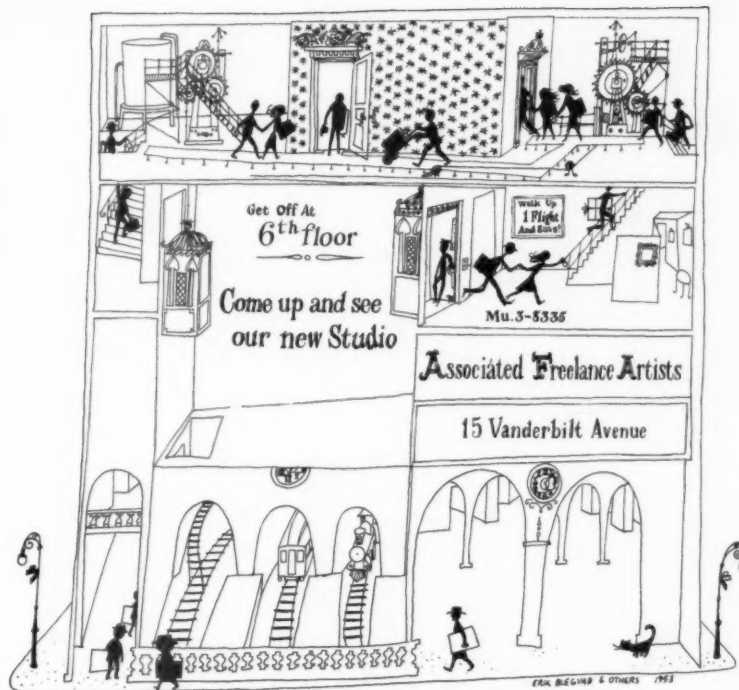
Of course there are a few boys who don't like comics, but most of the youngsters are going for this new feature in a big way. The circulation figures certainly seem to prove it. **BOYS' LIFE** met a new circulation guarantee of 750,000 in January, and is up to the 760,000 mark for February. We're kind of proud of this when we think back to the 500,000 circulation we had in 1949.

Andrew Lessin,
AD, Boys' Life.



Cover designer

Montreal born, Joel Barg has spent half of his 29 years as an artist and designer. In 1939 he designed and produced silk-screened posters and displays. While in service he designed camp posters. From 1945-50, with the Graphics Division of the National Film Board of Canada, Ottawa, he designed folders, booklets, brochures and posters for Canadian government departments. Since 1950 he has been free-lancing in Montreal as artist-designer-typographer-AD.



artists and advertising men
hail the radically new

grafikon opaque projector

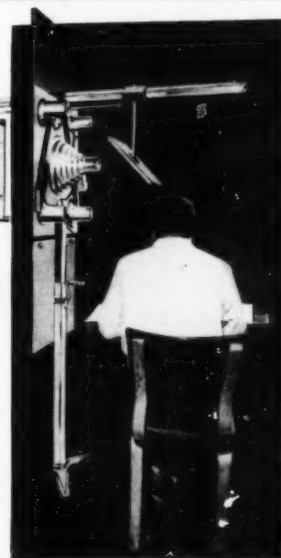
Most versatile projector ever designed for artists. Speedily projects brilliant, crystal-clear images directly upon ANY drawing surface.

Helps meet deadlines. Much of your finished art work may be done inside the booth directly over the amazingly sharp image!

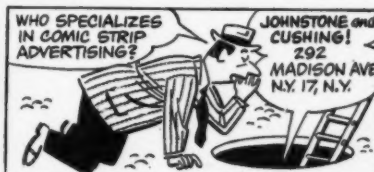
A money and time saver for illustrators, layout men, and advertising artists. A delight to every busy and exacting artist. The booth is part of GRAFIKON, no other dark room needed. Increases studio efficiency and eliminates need for costly photostats. Surprisingly low-priced.

Enlarges and Reduces over 500%

See your dealer or write THE GRAFIKON CO., 8026 Santa Monica Blvd., Los Angeles 48, Cal.



FLEXICHROME
COLOR TONING
HARRY WERTZ
Studio MU. 6-8281
ROOM 2036 70 E 45th ST. NYC



*For that tough problem in
Color Retouching**

FRANK EBOLI

18 years producing top quality work

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* CARBRO * TONING

* DYE TRANSFER

BLACK AND WHITE

PL-3
4394

114 East 54 Street, New York 22

CALL TOSCA FOR FAST, FINE SERVICE!

Just try us once and see!

CREATIVE LAYOUTS, COMPS, ILLUSTRATION, RETOUCHING,
LETTERING, MECHANICALS AND PASTE-UPS

MU 7-2172

Ed Howard-Sales

TOSCA STUDIOS • 6 E. 46th ST.

the case of

THE COMPETITIVE SKETCHES

report of the Joint Ethics Committee

Problem: Artist filed complaint with J. E. C. that he had been called by an Art Director of an industrial organization to prepare art work for use in a direct mail campaign. Art work was to consist of one or more full color interiors. Artist showed samples of his work and was asked to prepare sketches, indicating room layout, decor, color, etc. Artist submitted three idea sketches in color. Client told him specific furniture, decorative accessories, etc., would be supplied to him as soon as decision was made. When he had not heard from them in two weeks he called and was told that job was not to be done. He sent bill for three sketches which was returned to him with letter indicating that other artists had also been asked to submit sketches and that one of them had been chosen.

Pro: Artist claimed violation of paragraphs 8 and 9 of Code of Fair Practice.

(8) "An artist should not be asked to work on speculation. However, work originating with the artist may be marketed on its merit. Such work remains the property of the artist unless paid for."

(9) "Art contests, except for educational or philanthropic purposes, are not approved because of their speculative character."

Con: Company stated to J. E. C. that it had always bought art on this basis and as far as it knew, art is always bought this way. They claimed that having the artist prepare sketches was merely allowing him an opportunity to make a sales talk for his ideas and work.

Decision: J. E. C. offered mediation to disputants and provided unbiased experts in art buying to explain proper buying of art work. J. E. C. also quoted and defined paragraphs of Code and described the manner in which they had been conceived for the Code. Company pled ignorance of accepted procedures and agreed to discontinue. Artist and company came to agreement on charges for these sketches.

Reason: The above mentioned paragraphs of the Code were incorporated on the grounds that an artist's time and his creative thinking are two of his basic commodities, and should not be requested without compensation. In the cases of speculation or competitions all artists except the one selected are being required to donate both of these commodities for the buyer's benefit at no profit to themselves. All sketches should be paid for at an agreed price.

MEMO TO:

art directors
account executives
advertisers

creating

COMPELLING

interest in story

TELLING

type of illustration

PHOTOGRAPHS

that will

SELL!

and servicing the photographic needs of
advertisers and their agencies in the
unequalled facilities of the **BIGGEST**
drive-in **PHOTOGRAPHIC STUDIO**
with the most ideal location in **NEW YORK**

george greb studios inc.

PHOTOGRAPHIC
ILLUSTRATORS

240 EAST 45 ST. • NEW YORK 17, N. Y. • MURRAY HILL 7-0087

TALENS & SON, INC.



UNION, N. J.



THOSE WHO KNOW, USE

Rembrandt

artists' water colors

OVER 70 SHADES • WRITE FOR LITERATURE

CONSIDER

Kel Studio

ART DIRECTION

THRU THE MECHANICAL

156 E. 42 ST. MU 4-5928

ICE

— a gem of a jewelry photo-retouching job by

Jorge D. Mills

101 WEST 42nd ST. • NEW YORK 36, N. Y.

BRyant 9-9199

Louis Hoebermann

Photographic illustrations that Sell
illustrative | still life | commercial | publicity

49 west 44 street

Vanderbilt 6-0006

tax talk

MAXWELL LIVSHIN CPA

ENTERTAINMENT EXPENSES: THE COMMISSIONER recently stated that the bureau is going to get tough on deductions for entertainment expenses and the like.

Keep records. The main elements of proof needed to sustain a deduction for entertainment expenses are (1) You must show that the entertainment in question was necessary to promote your business. (2) You must prove the amount of such expenses that relate to your business.

A sales manager was required to make periodic trips to each of his 15 salesmen. He was reimbursed for only traveling expenses, such as room and board, railroad fares, etc. While on such trips he spent his own money on the salesmen and their families—for theatre tickets, bowling, meals, gifts, etc. The money was spent to maintain good business relations between the salesmen and the employer. Such expenses were allowed.

ADVERTISING: THE COMMISSIONER announced a policy of vigilance as to excessive deductions for advertising. A drastic increase in a firm's advertising budget might well be questioned. Where the claimed deduction was disallowed, the expenditure was not closely related to the taxpayer's business.

INSURANCE: Even though a taxpayer employs the cash receipts basis, he is not limited in the deduction for premium paid for fire and other insurance on business. He is entitled to deduct for each taxable year, the pro rata portion of insurance premiums applicable to that year instead of the amount paid. This provision is beneficial where the insurance premiums are paid in advance for more than one year's premium.

NOTE: THE U.S. TREASURY DEPARTMENT HAS a new get-tough policy on estimated tax returns. In some instances, penalties have been proposed both for failure to file estimated returns and for substantial underestimation.

IT MAY BE A TEACHER'S HOBBY TO WRITE books—but where he publishes a number of them and claims certain expenses, such as rent, office supplies, etc., which are required in the preparation of the manuscripts, he is engaging in other activities which produce ordinary income—not capital gains.



to serve you
still better...

**FLEXO
LETTERING**
of Chicago
IS MOVING
to
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Not connected with any other company bearing the same name.

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for everything in
choice
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hand lettering, keyline
and assembly

ask for our latest
lettering catalog

a few of our new styles

**SAMPLE SAMPLE
SAMPLE SAMPLE
SAMPLE SAMPLE
SAMPLE SAMPLE
SAMPLE SAMPLE
SAMPLE SAMPLE**

representatives:
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122 South 6th Street • Minneapolis • Main 2331
Bill Greenwood
Kansas City, Missouri • Victor 3063

help yourself . . .

Rush, the only monthly newsmagazine of
advertising production in New York,
gives you timesaving, cost cutting guides,
new developments in ad typography,
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up-to-the-minute data on all processes.

Help yourself to this new, crisp,
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one dollar for 12 newspacked issues.

Rush, 43 E. 49th Street, New York 17, N. Y.



DIRONE Photography

11-17 EAST 15th STREET • NEW YORK 17
Y. Underhill 6-1121

Contact: Walter Redmont

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&
LANG**

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for dye transfer
color prints



Color prints for comprehensives
and finished art...made directly
from your transparencies or art
work and enlarged or reduced
exactly to your specifications.

Cut retouching and engraving
costs...with Kurshan & Lang
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exhibition can be obtained at a
fraction of original print cost.



Quantity prints for display, distri-
bution, salesman's samples... We
have one of the finest color
laboratories in the east plus the
facilities to produce quantities of
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We invite inquiries... Our complete ser-
vices include Custom Ektachrome Process-
ing, Flexichrome, Duplicate Transparencies,
Color Slides, copying art work, Carbro
Prints, Ektacolor, Separation Negatives.

KURSHAN & LANG
COLOR SERVICE
10 EAST 46th ST., N. Y. 17 • MU 7-2595

job ticket

LAWRENCE TERZIAN

Experimental design in advertising art (gradually introduced through new advances in graphic arts and expansion of commercial printing) has opened up a new and lucrative job market for designers. With the emphasis on over-all design, rather than product-selling, this contemporary approach is increasingly more acceptable to national advertisers for housing many of their sales promotion messages: from record album covers to annual reports, booklets and direct mail. Here at last the designer breaks away from the conventional and hard-selling techniques. He casts away apertenances; instead, seeks simplification: a psychological interpretation, Abstract arrangements, with or without traditional or photographic forms and figures; pure typographic formats; stylized illustrations and symbolism—here is fresh, uninhibited exploration with design elements of illustration, typography, white space, line and color that is compositely created to attract attention, provoke interest, entertain.

And who are the artists filling industry's orders for more contemporary design? Full-time jobs and free-lance assignments are available with national advertisers, studios, fine printers. Surprisingly, talented newcomers with little commercial experience are successfully invading the field; for these artists come fresh without hindrances in buck-eye techniques. Equipped with a fine arts background, they are dedicated to an awareness of good design—the basic formula which can help sell products and services. These new professionals are competing with the big-name designers and ADs—the leaders—who have emerged from advertising or allied areas of commercial art and architecture.

But more of our agency ADs should be alert to the opportunities in creative design. Many, however, feel handicapped by lack of experience in this direction. If interested, they must now be both temperamentally and creatively re-attuned to take on these new assignments. New thinking, new psychology, new talent must be nurtured. The experimental field, rightfully theirs, is simply an extension of boundaries from their present area of operation.

Lettering
Design

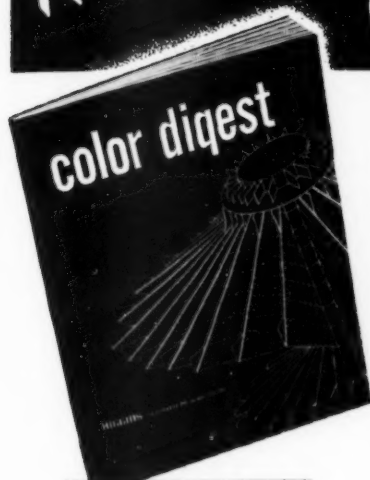


EMIL KLUMPP
MU 2-5192

299 MADISON AVE NEW YORK 17

Now ready!

AN IMPORTANT NEW HIGGINS BOOK color digest



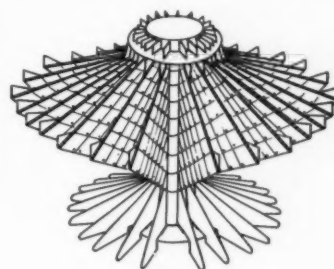
Lavishly illustrated—Full 8½x11" size — Handy flat format. Published as a service to all colorists by Higgins Ink Co., Inc.

This latest in the popular Higgins family of practical "how-to" references is packed with more helpful and usable facts on color than many a volume five times the size. It provides practical help and inspiration for every artist, designer, teacher, everyone who uses color in any profession or hobby.

Included with the book is an envelope containing all the parts for assembling an authentic Ostwald Color Solid, with simple directions for its use. This practical device gives you instant command of the three-dimensional aspects of color in a graphic manner which no flat charts can possibly achieve.

Book complete with Ostwald Color Solid
only \$2.00

Ask your dealer or write us enclosing payment in U.S. funds



Parts for assembling
Ostwald Color Solid in-
cluded with each copy.

HIGGINS INK CO., INC., 271 Ninth Street, Brooklyn 15, N. Y.

Photographically
speaking . . .



we stay
in line
with your ideas

MAC BALL STUDIOS

ADVERTISING PHOTOGRAPHY
480 LEXINGTON AVENUE, N. Y.

PLaza 5-0863





Specialists

We have worked Mr. Santa into holiday selling for dozens of companies — for posters, displays, brochures, catalogs, folders, etc.

If you're working on Christmas ads and promotions, phone us or mail the coupon so we can show you our collection of Santa art... ranging from black-&-white to full color:

Decorative, Humorous
and Realistic St. Nicks.

LEWIS ASSOCIATES
148 1/2 EAST 40 STREET
NEW YORK CITY

Please have your representative telephone me for an appointment.

NAME _____

COMPANY _____

ADDRESS _____

quote:

The artist-businessman

"The new type of art director, the artist-businessman, is coming into his own. He knows the value of freshness and simplicity. He knows when the design problem, as it sometimes does, calls for so-called Modern Art. And he also knows enough not to allow it to get in the way of the sales message. And this new brand of art director, for all of his practicality, has a social conscience, too. He knows that, while American business may have no direct responsibility to educate the public taste, it does have the responsibility of giving it the best it will stand for, rather than the worst . . . But he knows, too, that it's just as much a mistake to be too far ahead of the public taste as too far behind it."

Paul Smith, vice-president, Calkins & Holden, Carlock, McClinton & Smith, at the 8th annual awards dinner, Art Directors Club of Los Angeles.

An eye for color

"An 'eye' for color is not as unusual or as rare as many may think. Artists are not the only ones who see and respond to colors. We all have eyes for colors.

"The Color Research Laboratory of the Sun Chemical Corporation, New York, has found that—hold your breath!—the human eye can see about 1,000,000 colors! They are not visually in the rainbow. But they can be reproduced and matched in the color laboratory."

(Miss) H. Bettye Stout
Advertising Manager
Sun Chemical Corp.

Photographing human problems

"Weiner never reports the accident—man, thing or event—as such. It's always selected, isolated, and recorded as a symbol and presented as a problem, a human problem involving at least two persons—one of whom is you. That is why his photographs are always a moving experience.

"It's good to find that in the midst of increasingly frigid photographs of surface explorations (akin to abstract and non-objective painting) where the wall of a slum becomes an esthetic rather than a social condition, Weiner's pictures of human reality have been growing in communicative force, importance of meaning, emotional impact—and in beauty."

Leo Lionni in foreword
to Dan Weiner Exhibition
at the Camera Club

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Professional quality at sensible prices from merchandise, transparencies, art work. Rush orders, small and large quantities made in our own laboratories. Complete color, black and white services.

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PLaza 7-1661

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A GOOD COLOR PRINT

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TEmpleton 8-7525



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PRINTS AT VERY
NOMINAL PRICES

Charles COLOR STUDIO
& LABORATORY

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IF IT'S NATURAL COLOR PRINTS, IT'S **Naturally Charles** COLOR PRINTS

presenting

HORIZON

a new type face of unlimited beauty and design

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z 1 2 3 4 5 6 7 8 9 0

Clean, refined, beautiful, HORIZON is the ideal type for compositions where mass color is desired. The individual letters are the utmost in quality and design to make your headlines sparkle with a refreshing clarity seldom attained in text types. Immediately available from 8 point to 60 point in the Light Series, other weights to follow shortly. For complete specimens, see your nearest Bauer representative or write on your letterhead to:

BAUER Alphabets, Inc.

235 East 45th Street
New York 17.
New York

DISTRIBUTOR OF ORIGINAL BAUER TYPES

10,000 art buyers will see you!

Now you can meet all of the world's richest ad art market.

For years Art Director & Studio News has been introducing art sellers to art buyers, to art directors and buyers in agencies, publications and advertising departments coast to coast.

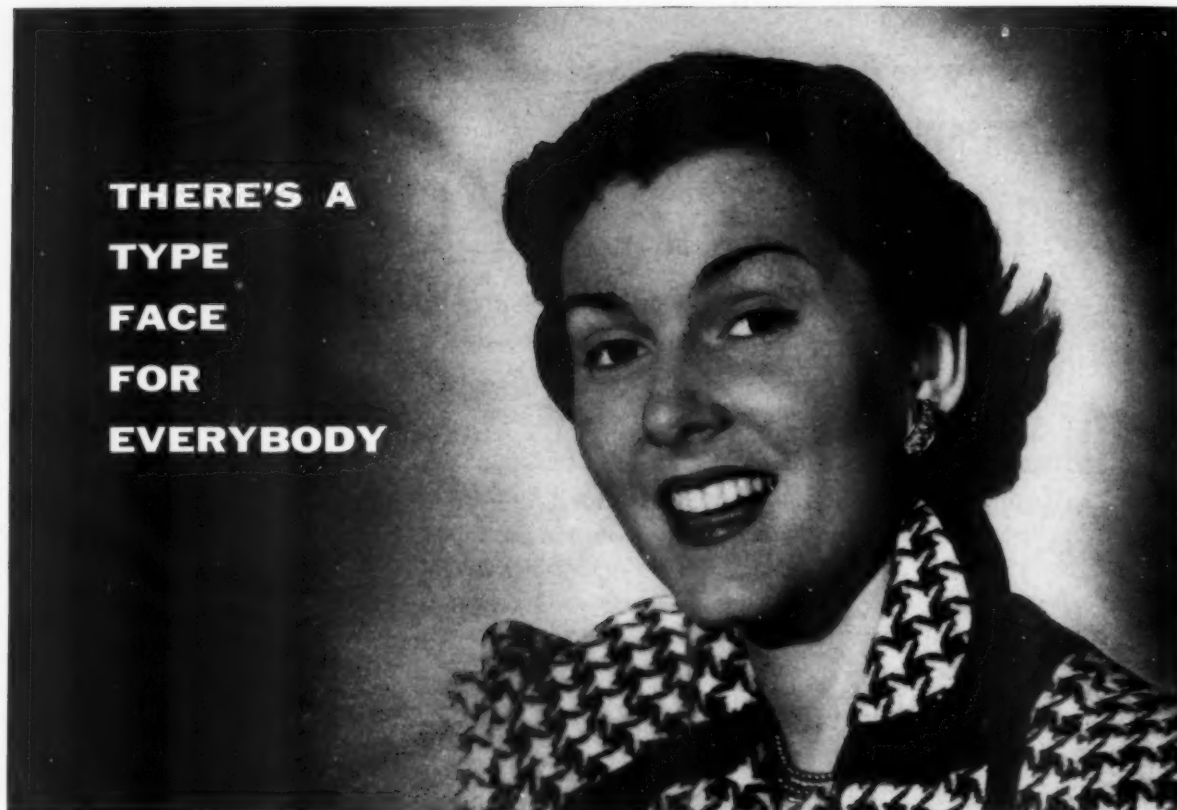
Now, since January 1953, a new magazine, RUSH, custom tailored for advertising managers and ad production managers in agencies, publications and advertising departments in the New York market, will bring you right up to the men who buy your services.

Each magazine is the only newsmagazine for its chosen segment of the advertising market. Each speaks to the buyer in his own language, discusses his business from his own point of view. Each magazine will work and sell for you. Each magazine is bringing new business to our advertisers now, and can do the same for you.

You will find the price is low, very low. For more facts on circulation and rates, call PLaza 9-7722. Ask for Don Barron.

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**THERE'S A
TYPE
FACE
FOR
EVERYBODY**



FRANKLIN GOTHIC WIDE ...THE EXPANSIVE TYPE

This unrestrained and communicative face appeals at once to even the most critical eye. Franklin Gothic Wide is a new and worthy addition to the celebrated ATF Franklin Gothics, and makes this family of faces still more versatile. Bold and clear and attractive describes any message set in Franklin Gothic Wide, which is compatible with any one of a score of favorite body types. Immediately available in nine sizes, 14 pt. to 72 pt., for only \$138.60; with 14 pt., for example, costing but \$9.45. Sizes 6, 8, 10 and 12 pt. are in preparation. There's a type face for everybody, and Franklin Gothic Wide is for you!

**abcdefghijklmnopqr
stuvwxyz,;.-'!?'""**

**ABCDEFGHIJKLMN
OPQRSTUVWXYZ&**

\$1234567890



FRANKLIN GOTHIC WIDE is now available in sizes 14 pt. to 72 pt., all for \$138.60. Font of 18 pt., for example, is only \$9.65. Sizes 6, 8, 10 and 12 pt. are in preparation.



AMERICAN TYPE FOUNDERS

A SUBSIDIARY OF DAYSTROM, INCORPORATED

200 ELMORA AVENUE, ELIZABETH, NEW JERSEY • BRANCHES IN PRINCIPAL CITIES

Park East Folds

Strong circulation but poor advertising support and increased production costs are given as reasons for the demise of Park East magazine. With 70,000 circulation the publication is not going into bankruptcy. The magazine has been averaging 10-12 pages of advertising per 72-page issue.

Former Quick staffers to publish Tempo

"Tempo," a 10 cent weekly magazine is the first in a series of pocket-size magazines to be published by Pocket Magazines, Inc. It is staffed by present and ex-employees of "Quick" with Norman M. Lobsenz as its publisher and editor. On newsstands since June 4. "Quick" was discontinued June 1.

Magazine circulation at record peak; linage drops

A survey by the Magazine Advertising Bureau shows that despite increased use of automobiles for leisure and the growth of TV, magazine circulation is at record average circulation per issue of 158 million. Magazines reach 82.5% of the nation's homes and carry the advertising messages of better than 8 out of 10 of the nation's national advertisers. Data is just part of a 92-page book, *Magazines for Advertising*, just released by MAB.

Despite strong circulation, ad linage is sliding. Collier's first quarter for 1953 showed 278 pages against 348 for 1952. SEP fell from 982 to 966. McCall's is down to 179 from 204.

ADs, among others, are wondering how many magazines will shift from weekly to every-other-week and how many will fold (See stories on Quick, Park East and Collier's.)

Publications come—and go

The end of Quick and Park East magazines and the introduction of Tempo, reported in these pages, share the magazine news of the month with announcement of five new publications. A 52-page quarterly that will debut in the Fall, *Family Friend* is a retail druggist merchandising tool. It will be distributed by pharmacists under their own imprint. *Family Friend, Inc.*, Forest Hills, N. Y. the publisher, is guaranteeing 1,000,000 copies with the first issue.

The *Westerner* is a 7x 10 travel and nature magazine for the West Coast with 10,000 circulation planned for July. Park Publishing Co., Portland, Ore.

Bronze Ego, new Chicago bi-monthly, expects to go monthly in the Fall.

Babcock Publications, Akron, is publishing a new monthly, *Automotive Chain Store*. Will bow in July with 10,000.

Associated Publications, Inc., N. Y. is issuing *Visual Aids* in July with 25,000 controlled circulation.

Collier's to go biweekly, TV is the villain

After 65 years as a weekly Collier's magazine will shift to biweekly schedule with the issue of August 7.

Crowell-Collier president Clarence E. Stouch blamed sagging circulation due to TV. A biweekly, the editors reason, will be in the house longer, give the reader more time to go through it, be a better break for the advertisers.

AAW convention June 21-25

The Advertising Association of the West is holding its 50th Anniversary convention in San Francisco June 21-25. Convention headquarters: Hotel Fairmont. San Francisco Advertising Club, 690 Market St., sponsors it.

Pratt graduates ready for work

Fifty men and women graduates of the Department of Advertising Design at Pratt Institute are now ready for job interviews. Their training at Pratt includes, in addition to a grounding in advertising design, layout, lettering, typography and production. Phone William Longyear, Chairman, or Mr. Billings of the Placement Office if interested. MA 2-2200.

Yamamoto wins ASL award

Taro Yamamoto of NY has won the \$2,500 McDowall Scholarship at the Art Students League for a year's study in Europe. The scholarship provides that he must finish enough paintings for a one-man show the next year at the League.

Museum opens garden for sculpture shows

A sunken garden with pools, flora, terraces and bridges with marble paving has been opened by the Museum of Modern Art for the exhibition of sculpture. This provides for four kinds of outdoor sculpture galleries among the trees and pools. The garden-gallery is bound from the outside by grilling and gate and from the inside by glass panels enabling a view into the main floor galleries.

ABP names top business paper ads

The Associated Business Publication gave its awards for excellence in ads to General Electric Co. for component advertising; US Steel for operation supplies and also construction materials; White Motor Co. for operating equipment; Westinghouse for prestige advertising; and Timken Roller Bearing Co. for raw materials.



Poster worth its salt Billboards, magazines, newspapers are being used in current Morton Salt Company campaign featuring full color pictures of vegetables. Needham, Louis & Brorby, Inc., Chicago, is the agency.

Forum series analyzes sales effectiveness of art

A year-round forum series, sponsored by Hampton Studios and moderated by Carl Weiss, former Printer's Ink AD, will analyze the effectiveness of art in increasing sales and circulations.

Known as Creative Plus*, the forums will be presented at the Willkie Memorial Building of Freedom House, 20 West 40th Street, N. Y. C. Free to professionals in the field, the first begins Wednesday, June 24th at 7:30 P.M.

The panels consist of nationally known, successful creative art directors, sales and advertising managers, editorial executives and production directors. Roughs, comps, finished art work, showing original creative trends will be demonstrated. They will explain the "how, why, when, and where" of the job. This covers company policy from conception to mechanical printing processes.

The forums present these successful users of creative art: Decca's Mort Nasatir, Marc Brody; Life's Richard Gengel; Weintraub's Richard Bouton, Fred Hausman; McAdams Victor Trasoff; Esquire's Bruce B. Colen, Henry Wolfe; Seventeen's Art Kane; Galaxy's Robert Guinn, W. I. Van der Poel; American Gas and Electric's William Rainsley; J. Walter Thompson's Ethel Holme; C.B.S.' George Olden; Ruthrauff & Ryan's Pud Lane; Will Burtin, Ramona Javitz and others in leading advertising agencies and publications.

Vital to art audiences for raising their job status are the inclusion on the panels of expert professional job counsellors. Experts from Jobs Unlimited, Amalfi, Dr. Robert Leslie, Lawrence Terzian, and Bernard Haldane will show how creative art helped their clients get better positions. Series, in printed form, will be made available monthly by Hampton Studios, 250 W. 41 St., N.Y.C.

Insignia design contest

The International Union for the Protection of Nature offers a prize award of \$250 for an insignia to express its objectives and scope. Commission on Public Information, IUPN, 1214 16th St., N.W., Washington 6, D.C.

ROP color service supplies mats, plates, economically

A new, low-cost, run-of-paper color service has been launched by The Milwaukee Journal at Milwaukee, Wisconsin. Through arrangements with Lake Shore Electrotpe of Chicago, The Journal will make available edition mats of all kinds of newspaper color material, bringing the cost of running such color very nearly in line with black-and-white production.

The new service, operating as a department of The Journal and having its headquarters in Milwaukee, will be known as ROP Color Service for Newspapers. Its purpose is to create a nationwide pool of color material, enabling subscribing newspapers to improve and diversify their editorial color content, achieve better quality printing, obtain more color advertising and make it easier and more profitable for newspapers to use ROP color regularly.

While The Journal is establishing the service in its own name, its aim is to provide the vehicle for a genuine color exchange among the nation's newspapers. Much of The Journal's own color material will be offered at the start, but other newspapers have already signified their intention to contribute some of their color work to the pool so that a broader selection of editorial subjects and an effective interchange of salable advertising features can be built up. The "color service center" idea is a fundamental aspect of the plan.

ROP Color Service consists of two basic elements: A Color File to be issued to subscribing newspapers every week in season and a mat order service providing prompt delivery of reproduction materials of the units offered.

The Color File, to be issued at least 40 times annually, will contain a variety of editorial and advertising color items. In addition to the tear sheets of color work having already appeared, advance proofs, of copy to run after specified release dates will also be included. Among the latter will be especially prepared features, such as seasonal pages for editorial or advertising use; layouts of fashion, furniture, appliances and other retail items for sale to local advertisers; co-operative advertising units offered by advertisers to be sold by subscribing newspapers to retailers in their cities, and other types of special color promotions.

Vogue-Wright Art Studios of Chicago, a sister organization of Lake Shore Electrotpe in the divisional line-up of the Electrographic Corporation, will produce especially for the service 50 color units this year. These will be tailored to newspaper requirements, readily adaptable to advertising and promotion use in all markets. The pages will be original art, never before published anywhere.

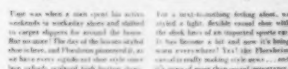
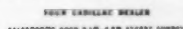
The Color File will present material in one color and black, two colors and black, and three-plate full color and four-color process. Also included will be pertinent helps to make the Color File a useful source of newspaper color information.

Subscribing newspaper receiving the Color File will be charged a service fee based on the size of the city and the circulation of the newspaper. The charges will represent the cost of proofs, tear sheets, assembling and mailing.

From the keyed units in the service, subscribers may order edition mats made to their mechanical specifications by Lake Shore Electrotpe and promptly mailed to them directly from the Chicago plant.

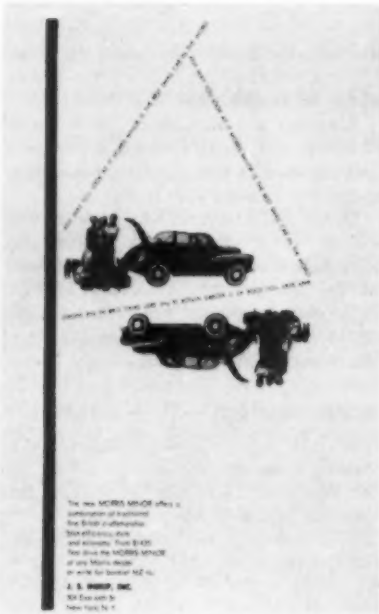


Spotlight technique employed in Cluett, Peabody & Co. ad to focus attention on the Arrow shirt collar. Young & Rubicam AD is Jack Anthony. Photographers used in the series of ads, part of largest C-P campaign ever, includes Leslie Gill, Hans Lownds, John Joyce.



Penn enters ad field

Irving Penn, Vogue Photographer, marks his entry into the advertising field by an exhibit at J. Walter Thompson's art department gallery. The show is of Penn's French—British—and American Worker series which appeared in Vogue and portraits of famous personalities. Mr. Penn's entire photographic career, to date, was with Vogue.



Any way you look at it is theme of this New Yorker ad for the new Morris Minor car. Jay Genser AD, Ruder & Finn Associates. Photo by Marc Bomse.

Audrain to edit Print

L. A. Audrain has been appointed editor of "Print." He succeeds W. E. Rudge. Audrain, former resident director of the British Book Centre, NY, has been with PRINT for the past 18 months. Before coming to the US from England, he was Managing Editor of "Illustrated," the London produced picture weekly.

New Leica lens

A 50mm lens has been developed by Ernst Leitz of Wetzlar, Germany for Leica. The Summicron, an f/2 lens of a new type glass and optical design for high-speed is made primarily for correction of color, flatness of field and vignetting. Dealers have had Leicas equipped with the Summicron since May 1st.



Stylized drawing, postery layout being used by Jordan Mfg. Co. for Sea Nymph swim suits. Through Gilbert Advertising Agency these suits are being pushed in 32 color ads, 20 national magazines and in store promotions, displays, streamers, car cards, envelope stuffers, 24-sheet posters, etc. AD was Robert Stoller, Artist, Barbara Posner.

Summer painting school

Sascha Maurer conducts a summer session of water color painting in the Conn. Litchfield Hills. Classes are held Mon.-Fri. 9:30-12 and 2:30-5, Gaylordsville, Conn. Until July 1st, contact Mr. Maurer at 246 E. 46th St., NY.

17710 12 point 24A 47a

English is the official language and all but only a few correspondents speak it; but there is never any language barrier. One day somebody asked an old AMERICAN CORRESPONDENT

Bauer issues Horizon

Horizon Light, a clear, sparkling type, has been issued by Bauer Alphabets Inc. in sizes 8, 10, 11, 12, 14, 16, 18, 24, 30, 36, 48, and 60 points. Specimens obtainable from the company at 235 E. 45th St., New York. Series will include a bold and light and bold italics.

Contact photo paper for quantity prints

A new fast, warm-toned contact printing paper has been developed by Ansco for commercial, industrial and illustrative use. Named Lupex, it is made in glossy surface on single weight stock in contrast grades 0, 1, 2 and 3. Sizes are standard.

New TV camera lens

Sharp definition TV camera lenses have been developed by Bausch & Lomb Optical Co. for use with studio television cameras and mobile unit types. They are made 50mm, f/2.3; 100mm, f/2.3; 152mm, f/2.7; 210mm, f/4.5; and 35mm, f/2.3.



Shouting for attention One in a series of stoppers currently running for Ohrbach's. Created by William Bernbach and AD'd by Robert Gage, Doyle Dane Bernbach, Inc. Photo by William Helbrun.

Packaged film programs

Cinema 16 has organized "package programs" consisting of 5-8 films, running 70-90 minutes. The five groups consist of: An Introductory Survey of the Avant-Garde Film, A Survey of the Poetic Film, A Survey of the Abstract Film and a Survey of the Surrealist Film. Second and third choices are offered in each of the groups. 59 Park Ave., NY 16.

Color film portrays work of Arthur Lismer

International Film Bureau, Inc., 57 East Jackson Blvd., Chicago released "Lismer," a color film in the Canadian Artists series, produced by the National Film Board of Canada in cooperation with the National Gallery of Canada and the Montreal Museum of Fine Arts. It reviews the work in education of the artist, Arthur Lismer, and features his paintings.

Adjustable TV snow-maker

Realistic snow that can be changed from a gentle flutter to a blinding blizzard is produced by a new unit designed by O. J. Rotondo's Bob Brunton. Device is shaped like a narrow trough, suspended from ordinary studio battens, and equipped with adjustable apertures. A built-in agitator forces the plastic flakes to be separated from the machine in a natural manner.



KC forms AD club

An Art Directors Club has been formed in Kansas City. The first meeting was held at the Advertising and Sales Executives Club on April 17. Officers elected were: Robert Scott, President; Earl Radford, Vice President; and Bill Ray, Treasurer.

Miami holds first show

The Art Directors Club of Greater Miami held its First Annual Exhibition of Advertising and Editorial Art May 17-23. The awards dinner was held May 13.



Horstick heads AD club of Central Pennsylvania

The newly formed Art Director's Club of Central Pennsylvania held its Charter Meeting April 10 at the Club's headquarters, 210 Chestnut St., Harrisburg.

The 21 Charter Members have elected George R. Horstick, Assistant Art Director of Michener and O'Connor, President. The club's first program was an exhibit, "Seven Illustrators," loaned by True—The Man's Magazine.



ADs pin medals on graphic arts suppliers

The Art Directors Club of Detroit gave special awards to winners selected from the Fifth Annual Exhibition of Detroit Advertising Art which was held from May 13-27. Awards were given to agency production men and for excellence in typography, engraving and printing.

New York show to tour Europe

The 32nd Exhibition of the N. Y. Art Directors Club will be shown at the international exhibition in Lausanne, Switzerland. It will then be sent by the State Department to the important capitals in Europe.

Rochester hosts Frank Baker

McCann-Erickson AD Frank Baker addressed recent meeting of the Rochester club, provoking discussion with "The AD Looks at Himself." Guests at this meeting were Miss Ruth Gutfrucht and Mr. Charles Horn, representing the faculty, and 17 students of the Art School of Rochester Institute of Technology. The students had completed the 1953 Educational Project of the Rochester Art Directors Club conducted in cooperation with Mr. Stanley Witmeyer, Director of the Art School of R.I.T. Eastman Kodak's Dean Reynolds was chairman of the educational program. An article explaining how the program operated will be sent to all NSAD clubs.



Elton to head NSAD

Representatives of the affiliated clubs of the National Society of Art Directors, meeting in New York on May 12, elected officers for a two-year term. Nominations were presented by Halsey Davidson (Detroit), Chairman of the Nominating Committee. Wallace W. Elton (N.Y.), J. Walter Thompson AD, was elected President. Arthur Lougee (Detroit), AD Ford Publications and NSAD Award Winner in 1953, is 1st Vice-President; William Miller (Chicago), AD General Outdoor Advertising is 2nd Vice-President.

Cecil Baumgarten (N.Y.), AD Green-Brodie, Inc., was elected to the office of Secretary-Treasurer in January. He had served the unexpired term of Arthur Hawkins from September.

In turning over the office to President Elton, retiring President, Charles Gerhart (Cincinnati), AD Procter & Gamble, expressed confidence in this strong leadership and for the continued growth and benefit of the National Society to the profession of Art Directors and Artists.



John Jamison to head N. Y. AD club

John Jamison, J. M. Mathes Inc. AD, has been elected president of the New York Art Directors Club for the coming year. Mr. Jamison has been a club member for twelve years, is a former VP and treasurer and is a member of the Executive Board. For the past six years he has been chairman of the Joint Ethics Committee. He is also an honorary member of the Society of Illustrators.

Consultant AD Robert W. Cowan was elected 1st vice president. Wallace W. Elton, president of the NSAD and VP and supervisory AD at J. Walter Thompson Co. is 2nd vice president. Robert H. Blattner, AD at Reader's Digest, is secretary. Treasurer is James D. H. Buckham, Hazard Advertising AD.

32nd packs 'em in

New York ADs 32nd annual show opened with an awards luncheon at the Waldorf-Astoria. More than 600 from all over the country and Canada attended and then went over to Grand Central Galleries to see the show.

Dr. Alfred M. Frankfurter keynoted the luncheon, calling for "A complete departure from normal patterns to produce a great many new ideas." He advised that more experimental work, on the side or as a hobby, would stimulate artists and designers to fresh approaches. Dr. Frankfurter also decried the conservatism of advertising clients.

In addition to the awards reported in the May issue of AD&SN, a special citation was made to the Advertising Council for its contribution to the advertising profession.

Reviewing the show in the May 17 Sunday New York Times, art critic Aline B. Louheim was struck by "the general superiority of photography over drawing." She called particular attention to the creative work of such photographers as Leslie Gill, Henry Haberman, Maria Martel, Herbert Matter and Ben Somoroff.

Minneapolis prize winners

First prize winners in the annual commercial art exhibit sponsored by the Minneapolis Society of Artists and Art Directors for Complete Unit Designs, were Frank Thornburg, Roger Bradfield, George F. Lalla, Merlin Krupp and Richard Heyne. For Advertising and Editorial Art, C. A. Bartels, Ty Nelson, Lois Palfrey, Roger Bradfield, B. T. Morgan, and Ben Larsen.

Three students win Education Committee awards

First, second and third prize winners in the layout contest sponsored by the Education Committee of the Art Directors Club were Robert T. Hill of Pratt Institute, Ted Andresakes of the Parsons School of Design, and Anthony Billotto of the Cartoonists and Illustrators School. The contest was part of the Club's Annual Forum Series for scholarships.

N. Y. adds 5

Five new members of the New York club are W. Freeland Dalzell, General Electric AD; Donald Gelb, art editor of Bantam Books, Inc.; Oscar Krauss, AD at Monroe Greenthal Co.; Jack Long, promotion art director of Fortune, and John Skidmore, AD at Union Carbide & Carbon Corp.



Seattle grows from 17 to 80 members in three years

In 1948, a group of Seattle artists and art directors arranged an exhibition of advertising art to promote better art work in Seattle and to let people know what the local artists were doing. This exhibition was well received by both the general public and the advertising profession.

As a result of this interest and because of the enthusiasm of the participants in the exhibition, a meeting of 17 key artists and art directors was called to determine whether a permanent organization might be formed to promote a better understanding of the visual arts in advertising. Letters were dispatched to the Art Directors Clubs in San Francisco, Los Angeles and Portland, requesting copies of their constitutions and by-laws. At the first meeting, in November, 1950, Marlowe Hartung of Wallace MacKay Company was elected president, Harry Bonath of Bonath & Associates, vice president, and Bob Matthiesen of Condon Company, secretary-treasurer.

Since this first meeting, the Group has held a regular dinner meeting every month. These meetings consist of a short business session, followed by a program pertaining to some facet of advertising art. Some of the most interesting speakers to address the group have been Fred Ludekens, illustrator, Ren Wicks, illustrator, John Detlie, architect and former Hollywood art director, and Dr. Mundt, president of the San Francisco School of Fine Art. Panel discussions on TV production, art work costs, income taxes, and layout have provided interesting programs. In addition, films and slide presentations on printing, painting and production are shown when available. Our membership has grown from 17 to 80 members in three years.

Most of the business of the group is conducted by the Board of Directors and the officers who meet once a month for this purpose, independent of the group itself. Their recommendations are submitted at the regular monthly meeting for approval. The Annual Exhibition of Advertising and Editorial Art is the big event of the year for the group.

The Fourth Annual Exhibition was on display in the gallery of Frederick & Nelson Department Store from April 6 to April 20, 1953. This year's awards for outstanding work were determined by the votes cast by the entire membership of the group, at a preview showing.

The awards were presented at the awards luncheon, April 7, which was held in conjunction with the Advertising and Sales Club at the Washington Athletic Club. The guest speaker at the luncheon was Link Malmquist, vice-president and art director of Foote, Cone & Belding, San Francisco.

At the present time, the officers are Douglas A. Murray, of Botsford, Constantine & Gardner, president; William Werrbach of Werrbach and Associates, vice president; Hal Peterson of American Printing & Lithographing Company, secretary; Jannes Wynn, treasurer.



Lougee receives NSAD award at Detroit show dinner

The National Society of Art Directors' Award—the 6th annual recognition of an Art Director—was presented to Arthur T. Lougee of Detroit on May 13, 1953.

Some years ago, Mr. Lougee, Art Director of Ford Motor Company Publications, went to Detroit from Boston to achieve for himself recognition as an outstanding publication Art Director. The Ford Times and the Lincoln-Mercury Times designs and art direction have given these industrial publications art and styling to match the best general circulation has to offer. Many awards have been won in Art Director shows by the contributors to these publications.

Retiring NSAD President, Charles Gerhart, presented the ebony and brass T-Square symbol in Detroit before the sellout crowd that gathered for the Awards Dinner of Detroit's Fifth Annual Exhibition. Mr. Lougee himself has made award presentations on such occasions—as President of the Art Directors Club of Detroit in 1951.

In making the presentation, Mr. Gerhart remarked that the Award is the most significant recognition given to an Art Director, reflecting his selection by the 2,000 individual members of the 16 affiliated Art Directors Clubs. The candidates are judged for their personal and community stature as well as leadership and abilities in professional practice and direction.

Mr. Lougee takes his place with previous Award winners Paul Sheriff, Charles Coiner, Bradbury Thompson, Gordon Aymar, and John H. Tinker, Jr.

What Are the Objectives of Modern Commercial Art Education?

This and other questions on art education were discussed far into the night at another session of the A.D. Historical Book Committee moderated by Orestes LaPolla.

Professor Helen Hird, College of the City of New York, felt that a general cultural standard should be maintained in art schools and liberal arts colleges, so that graduates would be well integrated individuals in their eventual professional careers.

James C. Boudreau, Dean of Pratt Institute, agreed, and stated that in the not so distant future most students will be graduated from art schools with degrees.

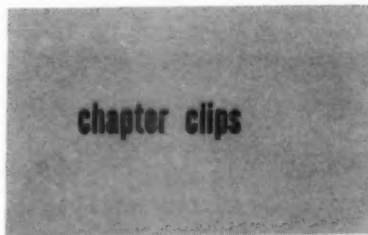
Roy Spreter, illustrator, declared that art education should be as fundamental as possible, and that any tricks or variations in technique should be acquired at a later stage if necessary. Illustrator Adolph Treidler concurred wholeheartedly.

Answering the question as to whether nature and presentation, or design and abstraction should form the basis of initial teaching, Ed Eberman of the Institute of Commercial Art maintained that the function of an art school is to teach drawing, and not abstraction without any knowledge of underlying form. Mr. William Oberhardt added that the teaching staff should have the ability "to do" in order to impart knowledge.

A good knowledge of color, design, and drawing are essentials in making art school graduates valuable to prospective employers, was the opinion voiced by Paul Lang of Ketterlinus Lithograph Co. Wally Hainline of House Beautiful added that a well-grounded knowledge of typography would help tremendously.

There is not necessarily a correlation between creative ability and technical skill, noted Mr. Dowden of Cooper Union. He suggested that employers consider this fact when hiring art school graduates.

Wallace Elton of J. Walter Thompson felt that the eventual rewards in the art field were so unlimited that art school graduates should not be discouraged by a low starting salary.



Atlanta: new members include artists Robert Barr and Rudolph Lauro . . . recent meetings featured showings of two abstract films, in April, and Haddon Sundblom in May. June 26 will be a forum type meeting with the Atlanta Club of Printing House Craftsmen.

Baltimore: A barn dance, an outing, an outdoor art festival, an evening studying craftsmanship in silver, a production session with the Litho Club and the Advertising Production Club, opening of the 3rd Annual Exhibition, kept Baltimore ADs hopping in May and early June.

Boston: Earle Bean's town is proud that its nominee, Arthur Lougee, picked up the marbles in the NSAD Award balloting . . . 3D color shots of the 4th Annual Exhibit were shown at recent meeting.

Chicago: ADs and Ad agency production men co-sponsored forum on gravure and discussed packaging, comparison of processes, combining production for Sunday supplement groups and independent publications and mechanical requirements.

Cincinnati: Second Annual Exhibition was held May 19-26, will be pictorially reviewed in July AD&SN.

Detroit: 85 ADs and 32 prospective members and guests made the Stag Night a slam-bang affair. Features included a jam session, barber shop harmony, a model for sketching, and a special exhibit of Container Corporation original art . . . Fifth Annual Exhibition opened May 13 . . . Beverly Arble, art student at University of Michigan, designed winning entry in the club's annual brochures contest for local universities and art schools.

New York: The big Spring golf tournament was held May 15 at the Westchester Hills Golf Club . . . speaking of golf, Gil Tompkins is representing the Sewane Harbor Club in the British Amateur . . . recent luncheon featured talk by Frank Reilly and documentary films on William Oberhardt and Dean Cornwell.

Philadelphia: June 10 was date of annual club outing featuring everything from swimming to quoits and african marbles . . . Recent meeting featured color films on the work of Rembrandt, Vermeer, Raphael and Degas.

San Francisco: Recent activities included a Fine Arts Show on June 5, an Albert Dorne night, the Spring Whing-Ding Party and the second in a series of art director-copy writer symposiums.

Montreal's 2nd Annual Show

Montreal's 2nd Annual Exhibition Dinner featured Gordon C. Aymar in a slide presentation talk on "The Timeless Look." Slides of work from 1920 to 1953 stressed theme that the artists and art directors who were used most consistently were those who emphasized the basic premises of art and not the ones who followed the passing tricks and trends of the year. Shown on these pages are some of the prize winning pieces from the Montreal show. Of 700 entries, 273 were exhibited, Seven received plaques, ten won awards.



1.



2.

1, 2: Creative Direction: W. Wolfe and Jean Fortin/Artist: Jean Fortin/Advertiser: Cambridge Press

3. Art Director: LeRoy Barfuss/Artist: F. Lipari/Printer: Gazette Printing Co./Advertiser: C-I-L Oval

4. Art Director: Dick Hersey/Artist: E. D. McNally/Advertiser: Week-End Magazine

5. Art Director: L. Trevor/Artist: J. Birdsall/Agency: Rous and Mann/Advertiser: Manton Bros.

6. Creative Direction: H. Trill/Artist: Don Anderson/Agency: Cockfield Brown, Montreal/Advertiser: C-I-L

7. Art Director: Dick Hersey and Phil Surrey/Photographer: Bert Beaver/Advertiser: Week-End Magazine



3.



4.



5.



6.



7.

Toronto

holds

5th annual



The successful combination of technique and functional design was everywhere evident in the Fifth Annual Exhibition of the Art Directors Club of Toronto. Indicating the range and degree of talent that Canada is contributing to art for commerce and industry, were 180 pieces selected from over 1100 entries. All pieces in the show will appear in the Toronto club's 5th Annual to be published this Fall.

Design for direct mail and brochures dominated the advertising division. Editorial illustration was considered the most compelling category in the editorial division.

Guest speaker at the Awards Dinner was 1952 NSAD Award winner and McCann-Erickson vice president and creative director, John H. Tinker. He spoke on "New Horizons in Advertising."

President John Belknap presented the medals and award certificates to the winners of the four major classifications whose work is illustrated here.

HOME - THE LAST SWEATSHOP



When one woman going to market said: 'The poor man Tinker told those boys to run their fingers like corks. The poor man Tinker told those boys to run their fingers like corks. The poor man Tinker told those boys to run their fingers like corks.'



1.

2.



At left prize winners Peter Whalley, Clair Stewart, and Stanley Furnival receiving awards from club president John Belknap.

1. Freelance artist Peter Whalley of Montreal won a medal for his humorous color illustration, "Home—the Lost Sweatshop" in an article appearing in MacLean's magazine. AD was Gene Aliman.

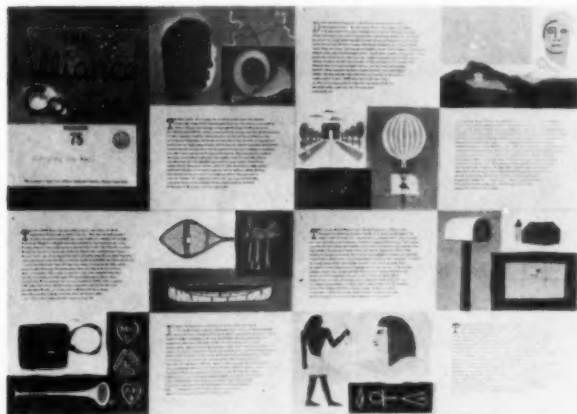
2. Medal winning color photograph for Stuart Bros. Co. Ltd. was taken by Earl Morris. AD was J. M. Haines of McKim Advertising Ltd.

3. Clair Stewart, AD of Rolph-Clark-Stone Ltd. designed and executed this medal winning direct mail booklet for Alliance Paper Mills Ltd.

4. AD Stanley Furnival took the Medal Award for the magazine layout for "A Boy In The House" in Maclean-Hunter's Chatelaine magazine. Illustration by Oscar Cohen.



2.



3.



4.

LNA Award Winners

The 3rd LNA Lithographic Awards Competition and Exhibit opened in New York May 18, opens in Chicago, at the Edgewater Beach Hotel, June 16. 197 awards were made after screening more than 1500 entries from all over the United States and Canada. More entries came from accounts and agencies than from lithographers, with increased amount of entries in such categories as radio and TV networks, automotive industry, pharmaceutical companies.

In judging, although emphasis was on lithographic quality, design and illustration were important considerations.

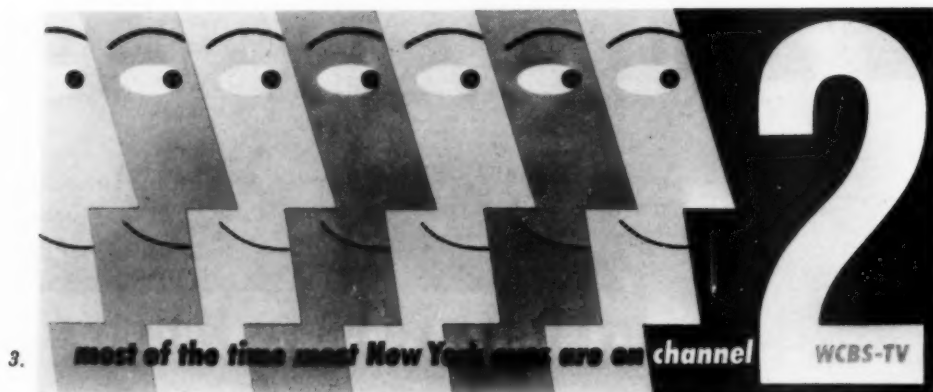
Some of the First Award winners are shown here.



1.



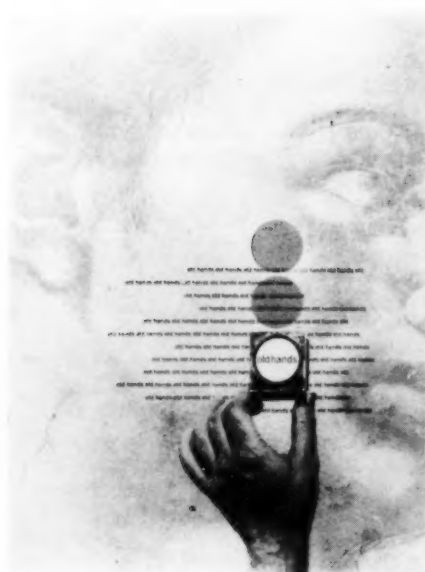
2.



3.



4.



5.



6.

1. *Presentation Kit*/Client: CBS Radio/
AD: Louis Dorfman/Lithographer: Craf-
ton Graphic Co. Inc.

2. *Ad insert*/Client: The Champion
Paper & Fibre Co. Inc./AD: A. B. Scott/
Lithographer: Litho-Krome Co.

3. *Blotter*/Client: CBS Television/AD:
William Golden/Lithographer: Crafton
Graphic Co. Inc.

4. *Annual Report*/Client: Northrop Air-
craft Inc./Artist: Kenneth Parkhurst/
Lithographer: Jeffries Banknote Co.

5. *Broadside*/Client: Brett Litho Co./AD:
Saul Bass/Lithographer: Brett Litho Co.

6. *Die Cut Folders*/Client: New York
Times/AD: Jack Pfeiffer/Lithographer:
Charles Offset Co.

Case History



Neat Look male, 1953, features Stetson Hats Manhattan Shirts & Neckwear, Michaels-Stern Clothes, Hickok accessories, Interwoven socks, and Walk-Over Shoes. This same picture was used as a folder cover, as a style guide, and as small insets in full page color ads of each of the manufacturers to identify their product with the Neat Look campaign.



Problem: To boost sales of men's wear apparel.

Solution: A new cooperative advertising scheme designed to stimulate sales for a group of manufacturers by promoting coordinated ensembles.

Here's How: Men's Fashion Associates, a group of seven manufacturers in Men's Wear Apparel, have created a merchandising promotion, the New NEAT LOOK for spring 1953. These manufacturers: Hickok Belts, Accessories, Interwoven Socks, Manhattan Shirts and Neckwear, Michaels-Stern Clothes, Miron Woolens, Stetson Hats, and Walk-Over Shoes, promoted a seasonal, unified coordinated appearance for Mr. American Male, a well groomed head to foot fashion trend.

Selling aids to launch this promotion were distributed by request to top grade retailers for interior and window displays. Blow-ups of the NEAT LOOK Poster, 40 x 30 in three colors, counter cards and newspaper mats served primarily as selling helps.

Each ad director: *Mike Matera* of Hanly, Hicks, Montgomery for Walk-Over Shoes; *L. L. Schulz* of Interwoven for Interwoven Socks; *Jim Leindecker* of Kenyon & Eckhart for Manhattan Shirts & Neckwear and Stetson Hats; *Ed Rostock* of Irving Serwer for Miron Woolens and Michaels-Stern Clothes; *Tom McManus* of Kastor, Farrell, Chesley & Clifford Inc. for Hickok Belts & Accessories, took the NEAT LOOK theme and stressed his client version of it for spring 1953. The culmination of this ad campaign was a 7 page color brochure in the March 23rd issue of Time Magazine.

Publicity on this NEAT LOOK campaign was achieved by servicing all the Men's Fashion supplements for spring 1953 with a package of black and white prints of each manufacturer's colored ad, plus a kodaachrome of the Neat Look suit. Town & Country photographed James Symington, son of Senator Stuart Symington in the Neat Look outfit. Hearst distributed it to newspapers nationally.

Results: Tremendous prestige value for the Men's Fashion Associates as a whole and individually for each manufacturer. The co-ordinated ensemble idea in merchandising is an idea never before presented.



One evening last week a group of friends sat around a television set and watched an evening's program. The writing was excellent, the acting very capable. But the commercials came off so badly the interest of the viewers turned away from the television screen. Once again several sponsors showed their wares to averted eyes and sent their audible messages to ears already attuned to other conversation. Possible sales were lost because the commercials failed to hold the undivided attention of people who only moments before had been watching and listening intently.

Among those watching, the only professional present was a technical director for one of the largest networks. He was asked: "Why must these commercials be so bad?"

It was not possible for him to cover all the faults in a few moments discussion but he did make several points that deserve our attention as artists.

What's wrong with TV art?

"First off, art directors and artists generally are not aware either of the technical limitations or the technical possibilities of TV," he said. "They fail to realize that they have at their command the most adaptable medium ever devised for the transmission of their ideas. Time has not been taken to explore the magnificent effects that are possible.

"As a result, original ideas that are excellent in themselves get lost somewhere in production and end up hopeless hodgepodes that penalize rather than help the sponsor in his efforts to sell his product," he continued. "While we at the studios are aware of the troubles and could do much to eliminate them, the material invariably reaches us too late to allow for more than simple changes to increase effectiveness. The artist in television must learn the specialized tools of his craft. While technical equipment can do wonders it can not overcome initial faults in preparation.

"The costs of television advertising are high," he concluded. "The sponsor has every right to expect the commercial portions of his program to stimulate maximum selling. But this can not be delivered to him when the commercials are not integrated with the production as a whole, when they fail to convey their messages convincingly and when they actually violate optical limitations. A greater understanding of the technical processes by the artist seems the only answer."

TV art is different

media requires new techniques for using colors, tones, and dove-tailing with rest of program

SILAS H. RHODES, DIRECTOR, CARTOONISTS & ILLUSTRATORS SCHOOL

Artist must know production

The use of art in television has opened up a tremendous new market for the commercial artist. He now has at his command an almost unlimited means for communicating ideas. But he must combine effectively the creative with the practical.

For example, at present, prior to color, the artist must fully understand the use of the gray scale. Except for rare instances when it is done for dramatic effect and done very well, he best avoids abrupt changes. Far better is the sequence that shades from one gray to another without shock to the eyes. Frequently we see lettering that loses clarity because white letters are shown against a gray background so light it interferes with visibility. In extreme cases we find lettering that cannot be read at all because contrast has been neglected.

Artwork should be complementary to the rest of the show. Too often we see a sudden shift from a picture in dark tones to a commercial showing a product against a stark white background. The effect on the eye is unpleasant. The effect on the emotions is jarring. Or we see an abrupt change from a beautifully done play, for example, to the equivalent of a sidewalk hawker done so blatantly both in setting and sound it destroys completely the mood the presentation has been able to establish. Just as in radio many of the most successful commercials fall naturally into the format of the show, so in television the commercial should conform to the overall pattern. The artist should be aware of this pattern and should be allowed the opportunity of designing the commercial in accordance with it.

Simplicity most effective

Simplicity in the art work conveys the thought best. Busy backgrounds are to be avoided. Some of the best work done to

date eliminates much of the detail. As with much famous art over the centuries it relies on suggestion to accomplish its purpose.

Another important point has to do with the size, depth and style of lettering on a flip card. Here again simplicity achieves the best effect and elaborateness only serves to confuse the onlooker.

There are so many things the television artist must know. For example, the gray scale, safety areas, standard sizes of telops and flip cards and slides, and footage and seconds conversion tables, optical effects, camera techniques and production data. He, too, must have a working knowledge of type, layout, composition, anatomy, costume and architecture. With all these things, he must think in terms of a new dimension—time, which is the factor that differentiates television art from all others. Second to second sequence is his stock in trade.

In the teaching of all these things, the art school has a very definite obligation to its students. TV Art is a new and wide open field, demanding in its appetites but rewarding financially. The student who aspires to television must first be trained as a capable artist. He must have general competence and must achieve the good taste and excellence that characterizes the true professional. Only then can he be trained in the transition to television artistry.

The other day in a meeting we discussed this very problem. We examined once more the qualifying needs and concluded that art schools must expand their courses to include very much more of the technical end. It was our opinion that herein lay the difficulties we ourselves so frequently saw on our home screens and it is to this end that we urge revision of traditional courses in the realization that improvement of television art must come and come soon.

the LAW and ADs

**what advertisers, art directors should know
about new laws affecting art and copy**

EDITOR'S NOTE: Charles J. Hauk, LL.B., of Chartmakers, Inc., is author of numerous articles on law in advertising. The following material, based on an interview with Mr. Hauk, reviews some of the most recent changes in the law that affect art directors, advertising managers, publishers and printing buyers. The editor's questions are italicized.

Some years ago you wrote an article on legal problems that confront advertisers. Have there been any important changes in the law since that article was published?

Yes. There have been a few, the most important of which are with reference to coins, copyrights and contests. The United States Code has two general classifications for money—coins and securities. As of July 16, 1951 you are now permitted to illustrate advertisements with printed reproductions of United States and foreign coins. But it is still illegal to reproduce United States securities, with the following exceptions. Technically, United States postage stamps are securities and should not be reproduced except by legitimate dealers in stamps or by publishers of books on stamps, and then only if the reproduction is in black and white and if the linear dimensions of the reproductions are either $\frac{3}{4}$ or $1\frac{1}{2}$ times the linear dimensions of the originals. This rule as to size of reproductions applies also to United States savings stamps. However these, as well as United States savings bonds, may be reproduced by advertisers in connection with drives to sell such securities. The reproduction of the bonds should obviously be facsimilies. Reproductions may be in color, but use sizes larger or smaller than the original, stamp the face with a word like SAMPLE and turn down one or more of the corners.

You mentioned changes in the Copyright Act?

Yes. The most important change, in so far as advertisers are concerned, is an amendment that became effective on January 1, 1953, which provides for damages not to exceed \$100 for broadcasting any copyrighted literary work without permission, if "such infringement could not have been reasonably foreseen." The amendment includes the words "for profit." However, this prohibition probably will be interpreted to apply to sustaining as well as to sponsored broadcasts. Incidentally, the Copyright Law is now Title 17 of the United States Code. The complete law, as well as a reference table which shows the corresponding section numbers of the Act of March 4, 1909 (as amended) compared with Title 17 of the United States Code, has been published by the Copyright Office as Bulletin No. 14. You may obtain copies of this bulletin for 20c each by writing to the Copyright Office, The Library of Congress, Washington 25, D.C. or to the Superintendent of Documents, also at Washington 25, D. C.

What about contests?

There has been one important change regarding radio and television quiz contests, particularly those known as "give away" programs. In 1949 the Federal Communications Commission issued a ruling that such contests constituted lotteries and consequently were illegal. This was on the basis that consideration could be implied and that the contestants were chosen by chance. The large networks started an action against the F.C.C. and obtained an injunction restraining the Commission from enforcing its ruling pending the result of the litigation.

Early in February 1953 a Federal Court decided against the F.C.C. and ruled that these contests are legal, pro-

vided, however, that the contestants do not contribute to the "pot." On the other hand, the court upheld the F.C.C. in its contention that it could prohibit dissemination of information about an out and out lottery. This results in a curious situation because the newspapers continue to publish information about the Irish Sweepstakes which is, of course, a pure lottery.

That brings us up to date with regard to recent changes in the law. Have you any comments about other matters where no important legal changes have taken place?

Well, I keep coming back to the importance of statutory notice for trademark and copyright registrations. Unless these really constitute notice to the readers, they defeat the purpose of the legislation. The notice should be large enough to call attention to itself and in the case of trade-marks it should be so close to the trade-mark that it definitely refers to that mark. The current trademark act, popularly known as the Lanham Act, permits the use of R in a circle, thus ®.

This act, the official name of which is Public Law 489—79th Congress—Chapter 540—2d Session, became effective July 5, 1947 and to date there have been no amendments. Copies of the act may be obtained from the House Documents Room, House of Representatives Building, Washington 25, D. C.

Under certain circumstances C in a circle, thus © may be used as statutory notice for copyright registrations (classes F to K inclusive), but better not rely on © except for protection of pictorial matter. A complete list of the Copyright Office classifications appears on the last page (Page 2a) of all copyright application forms. Incidentally, all of this information is contained in Bulletin No. 14

(Cont'd on p. 35)

HOW YOU CAN REPRODUCE ART BY SILK SCREEN

How often have you wished you could make a dozen or a hundred copies of your latest painting or sketch? Or how often have you created a design that would be ideal for textiles, ceramics, or wallpaper?

Chances are that you've had this desire many times. But, up to now, the complexity of many reproductions has been a major obstacle—especially for the nonprofessional. The new Kodak Ektagraph Process—a photographic method of making screen-process printing stencils—provides an efficient, economical, and practical way for you, yourself, to make photographically faithful reproductions in one or more colors on any surface or material you may desire.

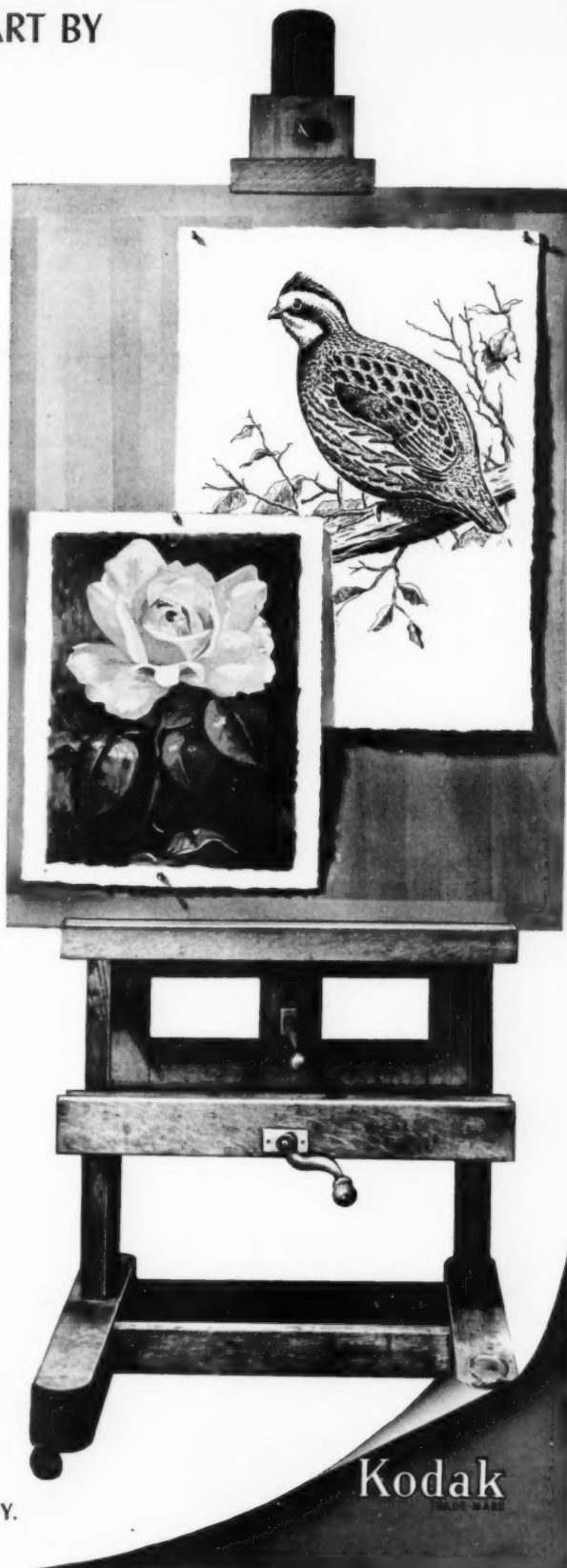
You can reproduce any copy that can be photographed. After you have line or half-tone positives, you need only the Kodak Ektagraph materials, about 20 minutes, and the very simplest equipment to produce photographically faithful stencils which will print even the most delicate tonal gradations and the finest detail with high fidelity. Then, by regular silk screen methods, you can reproduce your own work on almost any surface.



To find out more about the new Kodak Ektagraph Process, simply write for a free booklet, "The Kodak Ektagraph Process," today. Be sure to print your name and address plainly. Address your inquiry to: Department 8, Eastman Kodak Company, Rochester 4, New York.

Graphic Arts Division

EASTMAN KODAK COMPANY, Rochester 4, N. Y.



Kodak
MADE IN U.S.A.

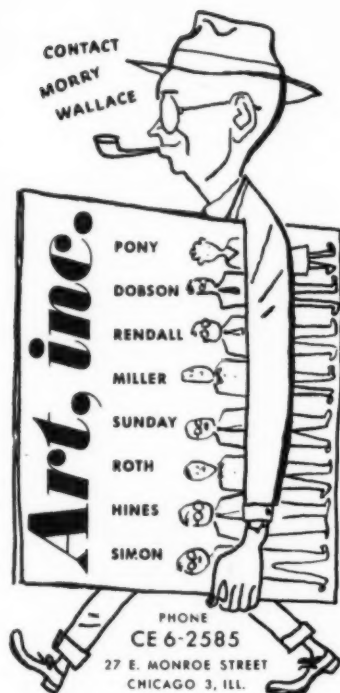
upcoming artist N. SEIDLER



Upcoming artist Ned Seidler first gained recognition when he entered the Prix D'Rome competition at the age of 16 and his work was shown at the Grand Central Galleries. A Pratt Institute student, during the war he served in the Camouflage Service and won a prize in the Servicemen's Competition, held by all branches of the armed forces at the National Gallery, Washington, D. C.

In addition to his commercial work, a few examples of which are shown here, Seidler is a student of art history and is very interested in a greater correlation between fine art and art for business.





**A FASCINATING
MONEY-MAKING
art career
can be yours**

America's 12 Most Famous
Artists Show You How! Pre-
pare at home for high-
paying art jobs!



FAMOUS ARTISTS COURSE

Studio XX 41 F3, Westport Conn.
Send brochure about my Art Career

FREE
Name _____ Age _____
Street _____
City, State _____

RALPH TORNBERG INC.

advertising photography

1780 BROADWAY, NEW YORK 19
COLUMBUS 5-5864

(Cont'd from p. 32)

referred to above. Where © is permissible you need not show the year date and you may use your initials, monogram, mark, or symbol, provided however that your full name appears on some accessible part of the work. Here is a suggestion which may help in the composition of your advertisement.

© THE JOHN DOE ©

You talked earlier about United States coins and securities. Are there any other restrictions with regard to government property?

As you know, you cannot use the United States flag or any of the state flags in an advertisement. However, there are other national symbols which would probably be just as effective and against which there are no restrictions at the present time. For example, the Statue of Liberty, the Capitol and the Washington Monument. Here, however, is something to watch. At the present time, there are plans to introduce legislation which would prohibit the use of illustrations of the White House in an advertisement. Keep in mind also that if you are designing a new trade-mark, the Lanham Act prohibits the use of the flag or other insignia of the United States or of political subdivisions thereof or of foreign countries for use as a trade-mark. While there is no legal restriction against the use of the uniforms of the United States Armed Services in advertising, it always is best to check with the service whose uniform you plan to show, both as regards illustration and text. Naturally there should not be any implication that the service endorses the product advertised.

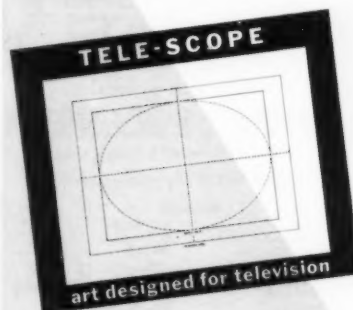
You mentioned at one time that transgressions against others, which may eventually lead to lawsuits could be divided into two general categories—those against individuals and those against sovereign powers.

Yes, that is correct and you should remember that "individuals" includes in addition to natural persons—partnerships, corporations, associations and others capable of suing or being sued in a court of law. "Sovereign powers" includes Federal, State, County and Municipal Governments and those foreign countries with which we have reciprocal agreements.

Up to now we have been discussing transgressions against sovereign powers. Have

free!

**TO ALL TV
AGENCY ART
DIRECTORS**



**A clear plastic
guide that gives
you instant,
accurate framing
for telops, easel
cards and art.
Enables you to
see what will
show where . . .
on screen or
film.
Request yours now
on your company
letter-head.**

h. c. sanford associates

34 east 39th st., n. y.
murray hill 6-2068

X14690...one of thousands of the pictures we offer at \$15, with \$5 off if you use our credit line.



Stop 'em!

with stock pictures from...

UNDERWOOD & UNDERWOOD

319 E. 44, New York 17 • 646 N. Michigan, Chicago 11

NEW SUBJECTS... EVERY MONTH

BRANCHES

ATLANTA Boulevard at North Ave. Vernon 1124	HOUSTON 1009 Isabella Ke-1293
BOSTON 244 Washington Street Capitol 7-3634	LOS ANGELES 1627 South Broadway Ri 7-0234
CINCINNATI 12 East 9th Street Garfield 1234	PITTSBURGH 713 Penn Avenue Court 1-6489
DALLAS 2704 Cedar Springs Lakeside 2725	ST. LOUIS 1006 Olive Street Garfield 0932
DETROIT 2241 Book Building Woodward 1-0746	SAN FRANCISCO 181 Second Street Yukon 6-4224

TECH PHOTOLABS

Flexichrome Print Service

24 HOUR SERVICE

**14 East 39th Street
New York 16, New York**

Murrayhill 3-5052

Kurt H. Volk, Inc.

**TYPOGRAPHERS
228 East 45th Street
New York 17, N. Y.**



Typographically speaking, it's

IMPERIAL AD SERVICE



37 WEST 47th STREET

NEW YORK 19, N. Y.

Judson 6-1437-8-9

you anything to add about transgressions against individuals?

In the advertising business the most frequently complained of invasions are in the fields of right of privacy and of libel or slander.

Have you any advice to give our readers on those subjects?

A safe rule to follow would be—do to others as you would have them do to you; or, to state it for this discourse negatively, avoid doing anything to others that you would not want done to you.

The theory of the common law involving the right of privacy is based on the rule that all persons are entitled to be free from the use of their names, utterances and likenesses in an advertisement.

Regarding releases, there are several important side lights which should be considered and kept in mind even by those who are completely conversant with the theory and practical use of the release.

Regardless of how expertly a release may have been drawn and how carefully the execution of it may have been supervised, there are circumstances under which it may be a detriment rather than an advantage.

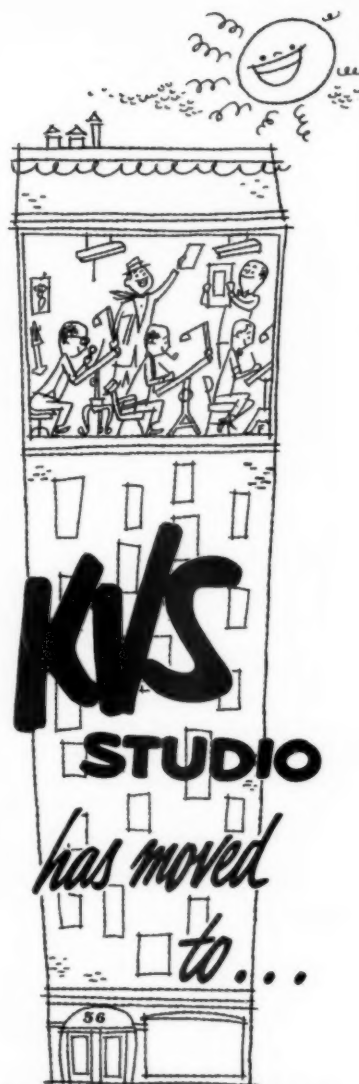
Invasions of the right of privacy sometimes lead to actions on libel and slander. This would be the case if the published material is distorted, even unintentionally, to such an extent that the prospective plaintiff is ridiculed. A precaution to prevent a situation of this sort is to have a proof of the actual advertisement okayed. I know that it presents a problem in so far as closing dates are concerned; but this procedure is an extremely effective defense and well worth the trouble involved, in order to prevent repercussions after publication. The procedure is imperative with V.I.P.'s because in libel the character of the defamed plaintiff has great weight in a judgment for damages.

The word "publication" appears in a number of state statutes that concern advertisers. How would you define this word?

As I understand it, the legal meaning as it relates to libel and slander is to make the subject matter known publicly, regardless of the media used, whether it be oral or written.

Incidentally, the principal difference between slander and libel is simply that the former is an oral defamation and the latter is a written defamation.

There is a case on record where an oral defamation made over the radio was construed to be libel and not slander on the theory that the defamation was read from a printed script.



56 WEST 45TH STREET

MU 7-9056-7-8

SERVING ARTISTS FOR 50 YEARS

schneider & co.

**ARTISTS MATERIALS • PICTURE FRAMING
mail and phone orders carefully filled
123 WEST 68 ST., N. Y. C. TR 7-8553-8**

COMPLETE STOCK

artists & drafting supplies

AT LOWEST PRICES

new york central supply co.

62 THIRD AVE. (NEAR 11TH ST.) N. Y. 3, N. Y.

GRAMERCY 3-5390

trade talk

ART DIRECTION CHICAGO:

Anthony Hilbert,

assistant art director of Hotpoint, and **Fred Wahl,** assistant art director of Applegate Advertising Agency, Muncie, Ind., have joined the art dept. of Aubrey, Finlay, Marley & Hodgson, advertising

... **Herb Pinzke** has been made AD of Our Wonderful World, a children's encyclopedia-anthology ... **DETROIT:** Ruse & Urban has upped **Edmund G. Malooley**

from AD to vice-president ... **M. J. McDonald** appointed manager of the Chevrolet Chart and Display Dept. of the Chevrolet Motor Co. succeeds **John T. White,** who retired after 43 years with the company ... **KENILWORTH, N. J.:**

Hubert L. Patterson has been promoted from director of sales promotion and sales training to director of advertising at White Laboratories, pharmaceuticals ...

NEW YORK: **William Baldwin** to AD of Kenyon & Eckhardt, Inc. ... **Abbott Kimball Co.** has appointed **Ralph Morris**

and **Helen Bertull** ADs ... **Beatrice Cannon** to advertising director and public relations, Adele Simpson, Inc. ... **Jim Chichester** has joined the creative staff

of Cowan & Dengler. **Tom Olenchak** from AD at Paris & Peart to C&D as AD ...

Richard A. Mancini, former AD for William Esty Co. is now v.p. at Lennen & Newell, Inc. **Leslie N. Daniels** from Foote, Cone & Belding to L&N in same capacity ...

Advertising Aides has upped **Michele Ricciardi** to AD ... **Paul Parker, Jr.,** from Ted Bates & Co. to AD, Doherty, Clifford, Steers & Shenfield ... **Gene Murray** has

returned to Kudner Agency as AD in charge of TV art ... **Mary Saladucha** from AD to advertising director at Kaylon ...

Newly appointed AD at Roland-Bodee Advertising is **Walter Buchholz** ... **Harry C. Rucker,** AD at H. B. Humphrey, Alley & Richards, Inc. is now v.p.

... **Stanley Bernstein** at Nathan Fein as AD ... **Cunningham & Walsh** agency held its annual "Big Exhibition of Little Artists," drawings and paintings by the children of the agency's executives.

Judges were: **Worth Briggs,** AD for NY Daily News, **Edward D. Fales, Jr.** associate managing editor of Parade, and **William Schneider,** president of the Society of illustrators of NY ...

John Thomas Grubel, formerly with Donahue & Coe has been appointed Associate Art Director of Paris & Peart ... **Rudi Bass**

from Weintraub Agency to Columbia Broadcasting System ... **Emilio Squeglia,** previously art editor on Fawcett's Detective Magazine promoted to art editor on the new magazine "Sports Cars & Hot

cars ...

COMPLETE

Flexichrome

SERVICE

We challenge comparison with any medium

WECO Studios

Experience is essential to quality of product.

We have 13 years of continued success with national ads

- Black and white photography
- Flexichrome printing
- Finished Flexichrome coloring

14 East 39th Street, New York 16, New York

MURRAY HILL 5-1864 - 65

Complete Jobs



RALPH MARKS COLOR LABS.

- dye transfer
- carbro
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- flexichrome

15 YEARS OF CUSTOM COLOR PRINTING

EL 5-6740

344 E. 49



We Make The Finest

—SO SAY RETOUCHERS WHO SEE THEM ALL From art or color transparencies, either facsimile or extensive alterations of color

Peterman COLOR LABORATORY

149 WEST 54th STREET

Circle 7-1747



pitt studios
ADVERTISING ARTISTS

PITTSBURGH • CLEVELAND
4029 Bigelow Blvd. • 914 Keith Building

Rods" . . . **Leon Appel** from AD of the Bresnick Co. to v.p. and general manager of Huber Hoge . . . Correction of previous notice: **Norman Byron**, former senior AD, Benton & Bowles, Inc. is now consultant AD for Mother and Baby and a freelance architect . . . PHILADELPHIA: **Richard C. Andrews** appointed art and production director of W. Wallace Orr, Inc. . . .

ART & DESIGN BOSTON: **Ben Nason** is circulating the announcement of his studio and his staff on 1126 Boylston St. . . . CHICAGO: **Frank Porter**, illustrator, now with Promotional Arts . . . **Reinecke & Associates**, styling and development service is now at 155 E Ohio St. . . . DALLAS: The promotional piece the **Art Mart Service** is sending out describes and illustrates the work offered, to encourage readers . . . DETROIT: **McNamara Brothers** is moving to the Penobscott Bldg., 38th floor for more space . . . A partner in the E. H. Noyes Art Studios, **Jack Blyth** was with the studios in a creative capacity . . . LONG ISLAND CITY, NY: In a bi-monthly newsletter published by the **H. T. Herbert Co.**, Mr. Herbert writes on making a career in business, copies available from Mr. Herbert . . . NEW YORK: **John M. Gates**, v.p. of Steuben Glass, Inc. now is in charge of sales and design activities . . . New quarters of **Maurice Lynn Studios** is 343 Lexington Ave. . . . A group of **Charles E. Cooper's** artists were almost sole illustrators in the May issue of Good Housekeeping. Decorations went to **Coby Whitmore**, **Len Steckler** and **Lynn Buckham**. They have added designer **Robert Swanson** to the staff . . . **William L. Moore** now with Kleb Studios . . . **George Greb** announced change of name of his organization from Greb & Scherk Inc. to **Greb Studio Inc.**, the firm's original name . . . **Screen Gems** has a film on how to meet problems in commercial production created by Screen Actors Guild agreement . . . **Bernard Chorosh** has joined Mercury Artist's TV staff, which locates at 730 Fifth Ave. . . . At the 61st Annual Exhibition of the National Assoc. of Women Artists an award was given to one woman and two men for achievement in their respective fields. The guests sat for portraits after the presentation. The proceeds from admission went to United Cerebral Palsy Fund. The association was founded in 1889 by five leading women painters and sculptors . . . **Sam Diamond** is sole owner of the former Diamond & Gelgisser agency, now known as Diamond Art Studio . . . **Ray Ellender**, painter, pinch-hitting at the Art Students League and American Art

Want to See
the Unusual
in Sales
Ammunition?

call
SLOVES
for
FREE
IDEAS

portfolios
sales kits
easel binders
merchandise-
presentations

Fastest Service in Town
Algonquin 5-2552

SLOVES

MECHANICAL BINDING CO., INC.
601 WEST 26 ST., N. Y. 1

SNAP

YOUR AD WITH FINE LETTERING!

Phone } **JAMES**
MU-7-8078 } **D'AMICO**

CLAIRE-VUE CAMERA LUCIDA

\$5.00
including 8
auxiliary lenses
and case.

enable user to make
accurate tracing of
drawings, photographs
or actual objects in
equal, reduced or en-
larged dimensions.

ARTISTS' SUPPLY CO. at N. Y.
18 WEST 4TH ST., NEW YORK 14, N. Y.

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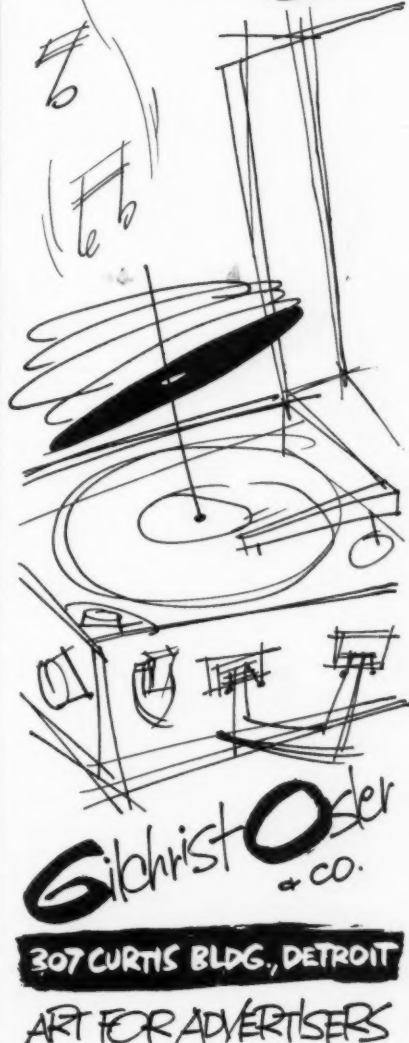
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School for Robert Brackman who is away on a commission . . . **Edward J. Howard**, formerly with Ruthrauff & Ryan art dept. joined Tosca Studios sales staff . . . Since May 4 **Techni-Process Lettering Inc.** has been housed at 305 E 45th St. . . **Ernest R. Costa**, formerly with Conde Nast has own art service, 311 E. 40 St. . . **Eli Jacobi**, illustrator, at 256 E 10 St. . . **PHILADELPHIA: Milt Dubins**, free lance designer and AD in industry now has his studio at 327 So. 17th St. . . **SAN FRANCISCO: Tom Scott**, artist, has joined Max Landphere & Associates.

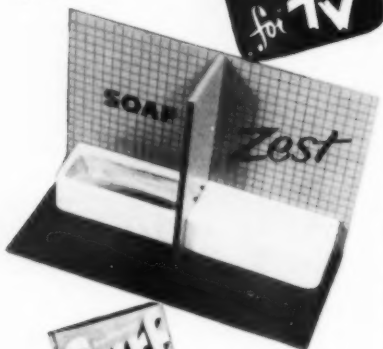
AGENCIES BALTIMORE: Welch Advertising, Berle Advertising Assoc. and Frank Mirabile have merged to form Welch, Berle & Mirabile, Inc. at 2503 St. Paul St. . . **CHICAGO: Crutten & Eger Advertising** became **Crutten & Eger Associates** as of May 1 . . . **Robert Franz** opened his own agency, **Andover Advertising Co.** at 185 N. Wabash Ave. . . **Winfield Hoskins** of Needham, Louis & Brorby, Inc. will supervise the creative copy production of the agency's TV commercials for national programs . . . **FORT WORTH: Glenn Advertising** moved to larger office in the First Life Bldg. . . **INDIANAPOLIS: New home of Bozell & Jacob** at 1812 North Meridian St. . . **LOS ANGELES: New location of Hill & Christopher**, Halliburton Bldg. . . **Mottl Advertising Agency** has new title, **Mottl & Siteman Advertising Agency** with the agency having a new partner . . . **MIAMI: Melford N. Brodie** from general manager and production director of Green-Brodie to v.p. of Gottschaldt-Michelberry, Inc. . . **MILWAUKEE: W. B. Doner & Co.** opened a branch office at 2051 W. Wisconsin Ave. in that city . . . **Morrison Advertising and Davis-Green** of Waukesha have merged as **Morrison, Greene, Seymour, Inc.** with offices in both cities . . . **MINNEAPOLIS: Newly locating at 2525 Park Ave., F. H. Faber Advertising Co.** . . . **MONTREAL: F. H. Hayhurst Co.** has larger quarters at 7 King St. . . **Erwin. Wasey of Canada Ltd.** to Keefer Bldg., 1440 St. Catherine St. W. . . **Ted M. Abrams**, formerly with Young & Rubicam, Toronto, opened own agency at 1265 Stanley St. . . **NEW YORK: Harold J. Siesel Co.** to 216 E. 49 St. . . 114 E 40 St. is present office of Tech-Industry Services . . . **The Freeley Advertising Agency** at 489 Fifth Ave. was opened by John J. Freeley, formerly with Fred Wittner Advertising . . . **Joel Jablons**, formerly AD, Teena Paige Fashions has opened the Marc, Simeon and Renard, Inc., ad agency at 150 E 35th St. . . **Lennen & Newell, Inc.** to 380 Madison Ave. . . **The Gerald H. Keller**

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Advertising Agency has changed its address to 130 W. 42nd St. . . . Opening of the Seiden Co. is at 115 W 45th St. . . . Larger quarters of Lloyd S. Howard Associates, 420 Madison Ave. . . . Batten, Barton, Durstine & Osborn named the new agency for D. L. Clark Co. As of Sept. the agency will handle the Betty Crocker cake mix account . . . PHILADELPHIA: Rich Advertising located at 317 South 18 St. . . . PITTSBURGH: Bigelow Bldg. is site of the newly opened Dubin & Feldman advertising and public relations office . . . ST. PETERSBURG: Opening of Fuchs, Zemp & Celander, Inc. at 2424 Central Ave. . . . SAN FRANCISCO: Sidney Garfield & Associates has moved to 26 O'Farrell St. . . . SIOUX CITY: Amundson-Bolstein, Inc. Advertising succeeds the Atlas Advertising Agency . . . SOUTH JACKSONVILLE, FLA.: Newman, Lynde & Associates moved to 1628 San Marco Blvd. . . . SYRACUSE: Three former employees of the Flack Advertising Agency, Inc. now head it and have full ownership . . .

ADVERTISING PROMOTION William B. Blaker has joined General Cable Corp. as advertising

and sales promotion manager . . . Charles W. Reinhart, formerly with the advertising dept. is now advertising manager, fluorescent fixtures, Lighting division of Sylvania Electric Products . . .

Edwin Leet, now manages advertising and publicity for Sprout-Waldron & Co., Muncy, Pa. . . . Frederick Fleischman Jr.

to manager of advertising and sales promotion for Willys-Overland Export Corp. . . .

Robert I. Garver, managing sales and advertising for Certo and Sure-Jell also manages sales and advertising for General Foods Corp. . . .

Zonite Products named Bruce B. Allen advertising and spm . . . Robert O. Barber, first v.p. and general sm in charge of merchandising and advertising at Univis Lens Co., Dayton . . .

Thor-Canadian Co., Ltd., Toronto now has Russell F. Ormerod acting spm . . .

Jerome A. Moss, assistant in charge of advertising and sp at Julius Kessler division of Seagram-Distillers Corp. . . .

American Metal Market appointed William A. Ross am . . . Kenneth L. Brown

to am, Wyeth Laboratories, Philadelphia . . . Cory D. Clark, Jr. assistant am of

cereals at Albers Milling Division, Carnation Co., Los Angeles . . . Family Life

appointed Addie Weinerman promotion director . . . Perry Cabot, ad director at

Gray Mfg. Co., electronic and TV products now has charge of public relations and sp . . .

Bernard F. Bertrand, former am for William Skinner & Sons, now manages merchandising and promotion

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The ONLY national directory of art and photographic studios, freelancers, graphic art firms. Also, letterers, retouchers, package designers, photo processors, etc. Over 200 separate categories, more than 2,000 firms listed. A full year's repeated impact for one very modest space cost. 7,500 circulation.

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for Chemstrand Corp. . . . **Herbert L. Jay** named director of advertising and sp for Aldon Rug Mills . . . Heading ad and sp at Dictograph Products, Inc. is **Robert S. Cooper** . . . **George R. Plass** now adds manager of sales and advertising at Minute Tapioca and Minute Potatoes to the same position at Jell-O division of General Foods . . . Succeeding **Ralph J. Hinkle** as am, Garlock Packing Co. **Richard C. McGonigal** . . . General Electric advertising and spm is **James S. Cohan** . . . **Harry S. Randall** am for H&A Selmer Inc., Elkhart, Ind. band instrument and musical merchandise division . . . **The Pennsylvania Plan**, sales promotion now located at 200 Fifth Ave. . . . De Soto division of the Chrysler Corp. upped **James L. Wichert** to director of advertising and sp . . . Fawcett Magazine is again in need of an advertising manager since **Melvin G. Grover** left . . . Cluett Peabody & Co., Inc. named **J. Baxter Gardner** v.p. in charge of advertising and sp.

CAMPAIGNS Canada Dry is making a big drive for Quinac this summer. It is being promoted as an excellent mix, is playing down words "quinine water" on its label and eliminating the word "tonic" . . . a Norman Rockwell painting, lithographed in seven colors on a tray, is being used as a premium by **Green Giant Co.** via Leo Burnett agency . . . Speedwriting is being pushed in a \$1½ million campaign by **Kaplan & Bruck** agency . . . **S. S. Pierce** is stepping up its national advertising via Albert Frank-Guenther Law, Inc. . . . to emphasize the sharp point that Eagle pencils can take and hold, current ads show the pencils playing photograph records. Cecil & Presbrey tested the pencils by playing "The Star Spangled Banner." The successful demonstration brought the assembled salesmen to their feet cheering, naturally . . . pineapple sundaes will be heavily promoted through August. Cooperating in campaign will be **Pineapple Growers Ass'n.**, **Ice Cream Manufacturers Ass'n.**, **American Dairy Ass'n.** and the **National Dairy Council** . . . **Cory Corp.**, Chicago, is currently spending \$250,000 in consumer and trade papers, through Dancer, Fitzgerald, Sample, Inc. . . . **Anderson & Cairns** planning a Fall campaign for recently landed **Lanella Corp.** account. Lanella is an imported fabric blended of 50% long, staple Egyptian cotton and 50% Australian wool. National magazines will be used . . . instant puddings (just mix with milk) are being made by many food companies with **General Foods** expected to market one under the Jello name

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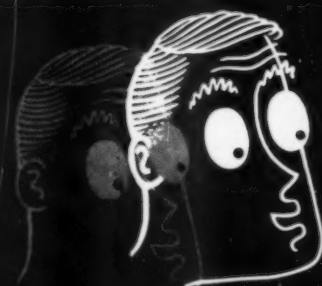
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SAATY**

Circle 7-3900

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7th AVE. and 55th St. N.Y. 19

shortly. And the advertising for all is expected to be stepped up . . . frozen lemonade will get heavy promotion through August. All brands will benefit as no brand names will be used. McCann-Erickson for **California Lemon Juice Products** . . . new drive for **Hals Brewing Co.** features Franz Hals' "Laughing Cavalier" . . .

PHOTOGRAPHY Film - art Service

now at 1587 Broadway, N. Y. supplies TV industry with ready-for-camera animated art service . . . **C. Perucci** joined Regina Photoprint Studios as partner . . . **Dick Boyer**, formerly associated with Kling Studios, Chicago, has opened own photography studio at 548 Lake Shore Drive . . . **Active Photo Co.** opened a photostat plant at 20 W 57th St. . . **Arn Glantz**, men's fashion and still photography is located at 7 W. 45th St. . . **F. H. Wakeley** named assistant manager for operations at Eastman Kodak Co., NY branch. Another appointment is **M. L. Valentine** to exhibit manager for the Kodak Co.'s photo center in Grand Central Terminal . . . **Anso** is now distributing a single-solution replenishable liquid fixing and hardening solution called Rapafix.

PRODUCTION John J. Rendla, former

manager, Rapid Electrotypes Co. is now with production dept. of Aubrey, Finlay, Marley & Hodgson, Chicago . . . **Marc Statler** supervises commercial production dept. of the Compton Advertising Co. . . **Joseph Cesare**, formerly with Ruthrauff & Ryan joined the production staff of Batten, Barten, Durstine & Osborn . . . **Ray C. Jenkins** Co. named **Jacqueline Southwick** manager of traffic and production . . . PM at Pacific National Advertising Agency, Seattle, **Monte Salkover** . . . **Phyllis Herskovitz** as pm at Today's Woman magazine . . . **R. L. Marinacci**, formerly in production dept., Seattle Times, now p.m. Ruthrauff & Ryan, Seattle . . . **Dale J. Stephen**, from Anderson-McConnell Advertising to pm at Dozier Eastman & Co., Los Angeles . . . **Robert O'Rourke** was appointed pm, Oakleigh R. French & Associates, St. Louis.

MEDIA Open Road and American Boy

magazines will merge under one name, **Open Road-American Boy** as of the July issue. Philip Steinberg, of Open Road will continue as editor. Holyoke Publishing Co. of Springfield will continue getting the magazine out . . . In September **Cars** magazine will accept advertising . . . Since May 4, **Canner** magazine has been issued every other

week . . . In the odd weeks, a supplemental news letter comes out . . . **Family Digest for Better Health**, a consumer magazine is being published for druggists monthly and is to be sold exclusively at drug stores for \$10. It is to appear Sept. 2. Offices at 421 Hudson St. . . . **Family Shopper**, first appearing last November is presently in a suspended state, attempting to raise additional capital. Hopes are that it will reappear in 6 months.

TYPOGRAPHY Society of Typographic Arts had at its May luncheon **Jacob Burck**, political cartoonist for the Sun-Times . . . **Travis Cliett**, Director of Design & Typography, Wick-sham Press and **Hollis W. Holland**, designer and calligrapher, have been elected members of the Type Directors Club . . . **Typography House Inc.** has changed its name to **Typography Shops, Inc.**, 245 7th Ave. . . . News bulletin from the **Society of Typographic Arts** reveals that **Gene Douglas** is back with **Jack Kapes**.

EXHIBITIONS Associated American Artists Gallery: Babette Kornblith—watercolors and sketches of Costa Rica, to June 14; Artists' impressions of New York, through June 22; Primitive impressions, in oil, of David Courlander's rural childhood, June 15-30; "Highlights of the Season"—paintings by roster artists, month of July . . . **A. I. Friedman Inc. Gallery:** Watercolors and oils by Jean Magid Leeman, during June . . . **Museum of Modern Art:** Sculpture by contemporary American and European artists, through Sept. 7; Postwar European Photography, through August 2; Paintings and Sculpture from the Museum collection, including recent acquisitions, June 17-Sept. 20 . . . **Pavell Laboratories:** One man show of Alfred Aidala, Director of Photography, Mayor's Reception Committee of New York City of portraits, 16 E 42nd St. Through July.

DEATHS **Everett Shinn**, noted artist and multi-talented man, who will long be remembered for his contribution in changing the conservative art style to a radical technique, at 79 . . . **Phil May**, newspaper artist, illustrator and painter in Grossinger's, N. Y. . . . **Dorothy Wentworth King**, public relations counselor, and wife of Cecil Baumgarten, in Community Hospital . . . **Joseph Silver**, father of Henry and Stanley Silver of Silver Studios, at the age of 69 . . . **William L. Braun's** wife **Mary**.

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book notes

THE SCIENCE OF COLOR, compiled by the Committee on Colorimetry of the Optical Society of America. Crowell. \$7.00.

A definitive account of the science of color, this work has been in preparation since 1932. It is aimed at artists, manufacturers, scientists and students. Covers physiology, psychology, physics and psychophysics of color as well as quantitative data and methods for colorimetry, colorimeters and color standards. Packed with charts, graphs, color illustrations and diagrams. Has full list of references, and a glossary-index.

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CIRCLE 6-6350

FOLIO OF DISPLAY IDEAS, NRDOA. \$2.00.

A visual collection of 113 display ideas including prize winners at the 1953 Window and Interior Display Contest. It is informative regarding what is new in the field and invaluable as an idea source. National Retail Dry Goods Ass'n., 100 W. 31st St., New York, N. Y.

POINT OF PURCHASE CARDBOARD DISPLAYS, Victor Strauss. Presentation Press, N. Y. \$15.

Here is a manual in a field that has long needed one. It contains over 600 illustrations and is divided into six parts. Part 1, The Blackboard, illustrates 147 varieties of success-proven displays. It's a bottomless idea file. Part 2, The Drafting Board, shows and tells how the 147 displays are produced and constructed. Includes 226 self-explanatory blueprints. Part 3 contains many planning suggestions. Part 4 illustrates and discusses easels, locks, pockets, shadow boxes, rivets, and rubber bands. Part 5 describes plant operations including printing, die-cutting, mounting and finishing. Part 6 is a combination glossary of terms and buyers guide. Copies obtainable directly from the Presentation Press, 225 Lafayette St., N. Y. 12.

1952 AIRCRAFT YEAR BOOK. Edited by Fred Hamlin. \$6.00.

A compilation of design and engineering data on commercial and military aircraft. Contains photos and 3-view drawings of hundreds of aircraft. Available from Aircraft Year Book, 511 Eleventh St., N.W., Washington 4, D.C.

WHAT IS MODERN PAINTING? Alfred H. Barr, Jr. The Museum of Modern Art. \$1.25.

Discusses different kinds of modern painting: realist, impressionist, abstract, surrealist, etc. Concludes with a discussion of the hatred of modern art in Nazi Germany and the USSR and the factors which make modern painting valuable in our own free culture.

AFRICAN FOLKTALES AND SCULPTURE, edited by Paul Radin in collaboration with Elinore Marvel and James Johnson Sweeney. Pantheon Books. \$8.50.

A representative collection of native African myths and folktales accompanied by selected examples of the plastic art stemming from the same culture. Includes a glossary of terms. The 160 pieces illustrated were selected by Mr. Sweeney. Photographs by Eliot Elisofon and Walker Evans.

THE AMATEUR PHOTOGRAPHER'S HANDBOOK, Aaron Sussman. Crowell. \$3.75.

A 400-page encyclopedic guide to the latest and best in photographic techniques, ideas and procedures. Covers picture taking and making, equipment, exposure, development, etc. Includes 116 photographs, 100 drawings, data on three-dimensional work, a glossary and a full index.

LOREN MACIVER, I. RICE PEREIRA, by John I. H. Bour. Macmillan. \$3.00.

A full and perceptive account of the lives and work of two outstanding American woman artists. The critical study is written by the Curator of the Whitney Museum of American Art and includes a catalog of their work shown at the Whitney Museum.

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bookshelf

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ANNUALS

1. 30th Annual of Advertising and Editorial Art. A pictorial review—of the best in art and art direction for 1951. 338 pages. \$10.00
2. Graphic Annual of International Advertising Art. Edited by Walter Herdeg and Charles Rosner. 753 fully captioned illustrations of the best in poster, magazine, newspaper, and direct advertising, as well as book jackets, album covers, trademarks, letterheads, packaging, calendars, Christmas cards and television. \$12.50.
45. Penrose Annual 1953, edited by R. B. Fishenden. A review of what's new in the Graphic Arts, general, technical articles, documents, illustrations in color. Fine reference piece. \$8.50.
5. International Poster Annual—1952. Edited by W. H. Allner. Illustrates hundreds of carefully selected examples of the year's outstanding poster art from 25 different countries. 180 pages. \$10.00.
28. 31st Annual of Advertising and Editorial Art. Published for the Art Directors Club of New York. Just published. A record of the best in American ad and editorial art and of graphic trends. A valuable visual swipe file. \$10.00.
41. Modern Publicity, edited by Frank A. Mercer. An international annual of advertising art with 600 illustrations from 27 countries. A visual survey of international ad art cross-currents. \$8.50.

PHOTOGRAPHY

46. Photography Year-Book, edited by Harold Lewis. An international review includes present and past famous photos. Articles by leading photographers. \$6.00.
29. Feininger on Photography, Andreas Feininger. Technique and art of making a photograph. Comprehensive, practical and inspiring. \$7.05.
37. U. S. Camera Annual, 1953. Edited by Tom Maloney. A collection of outstanding photographs from all over the world representing every phase of photography. \$6.95.

TYPOGRAPHY

39. How to Recognize Typefaces, R. Randolph Karch. Shows key characters of more than 1400 currently used type styles, arranged in order of their likeness. Includes data—on type classification, families, fonts, color. \$6.00.
17. Design With Type, Carl Dair. Discusses type as a design element. Applies Bauhaus principles to practical printing problems. \$4.50.
43. An illustrated History of Writing and Lettering, Jan Tschichold. Illustrations of writing from Egyptian, Grecian, Roman civilizations through the middle ages down to the present. History of book-press lettering traced. \$4.00.

49. Pen and Graver. Alphabets and pages of calligraphy by Hermann Zapf. A fine example of a revived art. \$8.50.

SWIPE FILES

19. 750 Designs, Borders, Backgrounds, Tints and Patterns, H. B. Coffin. All illustrations can be cut out or copied without permission. \$4.50.
20. Idea File, H. B. Coffin. Shows wide variety of basic practical layouts for folders, pamphlets, self-mailers, etc. \$1.50.
50. 5000 Helpful Pictures of architecture, beasts, birds, flowers, fowl, fish, costumes, inventions, tools, weapons, musical instruments, and vehicles, foreign and familiar, present and past. \$3.00.
51. 3000 Pictures of Animals, Reptiles, Fishes and Marine Life. Photographs, prints, and drawings of hundreds of species. \$3.00.
52. 3000 Pictures, grouped according to classification from Agriculture to Zoology. Includes diagrams and dictionary style legends. \$3.00.
53. 3000 Photos and Drawings of Birds. \$3.00.

TELEVISION

31. Designing for TV, Robert J. Wade. Text plus 200 illustrations tell TV artist about scenic design, art direction, title and graphics, makeup, costuming, preparing for production, commercials, story-boards, and staging. \$8.50.
57. The Handbook of TV and Film Technique, by Charles W. Curran. A non-technical guide on film production costs, methods, and processes for executives and lay readers. Includes standards for programs and commercials, charts, diagrams and a glossary of motion picture nomenclature. \$3.00.

WINDOW DISPLAY

23. International Window Display, edited by Walter Herdeg. Comprehensive survey of window display art throughout the world. Special sections on interior display, mannequin design, display units, and paper sculpture. 208 illustrations. \$12.50.

24. The Art of Window Display, Lester Gaba. Well illustrated primer on how to design windows that sell. \$5.00.

58. The Drama of Display, visual merchandising and its techniques, by Jim Buckley. Begins with simple, elementary designs and how they apply to the display of merchandise and includes an analysis of its mechanics, methods and techniques. Many illustrations supported by legends. \$10.00.

ART

27. New Techniques in Practical Art for Reproduction, Jean Borges Mayfield. About using Bourges sheets, black-and-white retouching, pre-separated art, transparency correcting. \$7.50.
38. What People Wore, Douglas Gorsline. A visual history of dress from ancient times to 20th century America, with nearly 1800 detailed illustrations. \$7.50.
40. African Sculpture Speaks, Ladislav Segy. Background and meaning of different African art styles with hundreds of never-before-reproduced wood carvings. \$7.50.
44. English Costume, Doreen Yarwood. Detailed drawings tracing costume development from second century BC to 1950. \$7.60.
47. A manual of Historic Ornament by Richard Glazier. A standard work. Offers the author's drawings and plates of manuscripts, ornaments, woodwork, metals, fabrics, etc., throughout the ages. \$3.50.
48. The Book of Kells, described by Sir Edward Sullivan. 24 color reproductions of the manuscript with full explanations. \$7.50.
54. The Science of Color, prepared by the Committee on Colorimetry of the Optical Society of America. Traces the use of color by prehistoric man, through the Roman civilization. Technical and theoretical accounts of color, includes 25 color pages, diagrams and graphs. Excellent reference for students and professionals. \$7.00.
55. Loren MacIver and I. Rice Pereira, by John I. H. Baur. Biographical and critical study of two leading American women painters. Many reproductions of paintings by both, in color, half tones, and line cuts. \$3.00.
56. African Folktales and Sculpture by Paul Radin. Collection of African myths and folktales with over 160 photos of examples of the plastic art of the African cultures. Glossary of unfamiliar terms, index of tribal sources. \$8.50.

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book notes

TYPE FACE DIRECTORY, Typographers Association of New York.

A where-to-get-it directory of machine and handset faces available from members of the Association. Lists Linotype and Intertype faces, Ludlow and Monotype faces showing who's got them in what sizes. Includes one-line specimens and where-to-get-it data on hand set faces, and data on copyfitting, proof-reader's marks, and suggestions for better typography. Free, from the Association at 461 Eighth Ave., New York 1.

ART SCHOOL SELF-TAUGHT, Matlack Price and A. Thornton Bishop. Greenberg. \$10.00

Written for those who wish to train themselves for an art career or who would like to enter some art field as a hobby. Part I is devoted to the fine arts, Part II to design arts. More than 500 illustrations make the book helpful to students studying in school or at home. Each subject is thoroughly discussed and followed by specific lessons for practical application of the principle explained.

what's new

ADJUSTABLE LEVEL PEN CLEANER: Higgins Ink Co., Inc., makers of Higgins famous American India Ink, have just released a new product... a straight-sided 6-ounce jar of Higgins Pen Cleaner equipped with a screw cap and containing a special plastic strainer in the bottom of the jar. Affixed to the center of the strainer is a rod which projects above the level of the liquid. This rod enables the user to raise the strainer and remove pens, etc., without fishing around in the jar. Small items such as Wrico and Leroy pen parts, air-brush parts, Speedball pens and drafting instruments may thus be dropped without concern into the jar of Higgins Pen Cleaner. When instruments are cleaned, you simply lift the plastic strainer and up they come.

CRAF-TONE PATTERN CHART: A jumbo pattern chart, the most complete of its type ever prepared for the graphic arts, has just been published by The Craftint Mfg. Co. It shows the full pattern range of Craftint's newest shading medium, Crafontone.

Crafontone, is self-adhering matt acetate processed with tints and patterns which provide no-glare shading effects in every conceivable form of printed matter including artwork, map overlays, graphs and technical illustrations. This Chart shows—in actual size—the 248 patterns available and provides screen count, tint percentage, instructions for use and suggested applications.

One of the most useful features of the chart is the grouping of patterns for easy reference and comparison. Users can examine dot or line patterns, crosshatches, stipples and others from arranged categories and select just the right pattern needed. A large number of the patterns have never been available prior to their inclusion in the Crafontone line.

The Pattern Chart, 17" x 34" overall, is being distributed free through art materials dealers throughout the country. A copy may be had on request from The Craftint Mfg. Co., 1615 Collamer Avenue, Cleveland 10, Ohio.

MATCH BOOK AD GUIDE: "Why They Won... Match Book Award Winners for 1952" is an analysis of match books which won the industry's first annual "Joshua" plaques for distinguished use of book match advertising. Guide covers both creative and distribution aspects of the medium. Available from Match Industry Information Bureau, 1 E. 43rd St., N. Y.

ready reference

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